

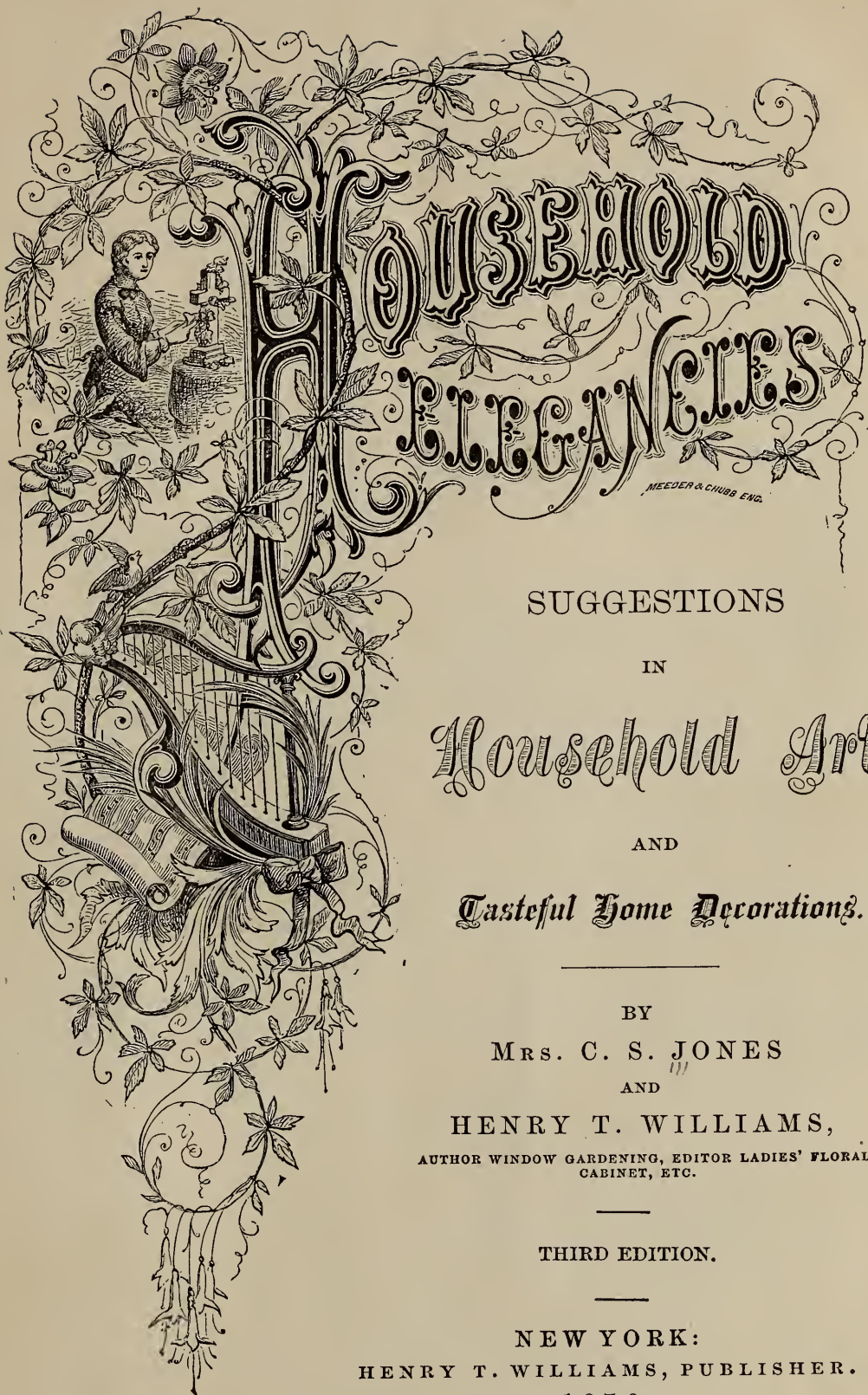
Household

of FRANCIES.

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IN

Household Art

AND

Tasteful Home Decorations.

BY

Mrs. C. S. JONES

AND

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CABINET, ETC.

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PREFACE.

HOME! Is there a sweeter word in any language than that of *Home*? What can bring brighter pictures of joy; what can give images to remain longer on the mind; what can we treasure more tenderly than memories of Home; and where, in all the earth, can happier hearts be gathered, but in the delightful precincts of Home?

Let it be our cordial pleasure, then, to give some useful encouragement to every lover of sweet, pure, tasteful, Home life, helping all to add to its attractions; to show them in many beautiful little ways, how to embellish its walls, improve every room with fancy ornaments, and even decorate the windows with the charms of art and refined taste.

To the ladies of America, lovers of Home decorations, and ardent imitators of every hint and tasteful suggestion, we present you these pages, and offer our greeting, with the cordial wish, that in every Home where enters this dainty volume, there may be a welcome rich and long remembered.

The beauties and attractions of Home can be none too pleasant or tasteful. Here gather the young to learn for all years to come. Here social life gains its lessons of utility and sense. And in these pages all may find a stimulus for new thoughts, more active work, with pretty fancies, and æsthetic beauty to gild the days for years to come—

Bright moments shall still brighter grow,
While Home becomes our Heaven below.



Fig. 1. A Crocin Glass Transparency. See page 295.

HOUSEHOLD ELEGANCIES.

CHAPTER I.

TRANSPARENCIES ON GLASS, Etc.

GLASS may be made to appear like "*ground*," or colored glass, in several different ways.

One method is to cover with bobinet, or tarlatan, not fine, but of even texture. If the glass is desired with a figured surface, procure figured net, or in lieu of this, work the material with a pattern, in fine embroidery cotton, run through the meshes.

This will be found a pretty mode of adorning windows, or forming lamp-shades, lanterns, etc., as will be hereafter explained.

The glass is first covered with clear varnish, that which is used for *Diaphanie* being the best (but Demar will answer); after which, a piece of the white net is cut to fit the glass, and coated with the same varnish upon one side. After the net has absorbed the varnish sufficiently, it is applied to the glass (the two varnished sides together). When dry it must have another coat of varnish, and be dried until perfectly hard. By this simple process, plain glass may be made to appear like ground glass, and can be washed equally as well. In forming lamp-shades, six pieces of glass are cut, each four inches wide at the bottom, and three at the top; the corners rounded off, forming scallops, and bound round the edges with ribbon, or galloon, then dried. After they become dry, the pieces are sewed together, and strong galloon, or thick ribbon sufficiently wide to cover the edges, glued over the stitched seams. Any tinman can make a wire frame to fit such a shade, which will be found extremely ornamental, especially if the net is figured with a pattern corresponding with the shape of each section of glass.

COLORED TRANSPARENCIES ON GLASS.

The glass to be ornamented is laid upon the picture, and the outline traced upon it (as also explained in *Diaphanie*). The transparent colors are used also

in the same manner, with brown or black paint mixed with mastic, or white varnish; going over each outline with the peculiar color, which is to form the center. These outlines dry, turn the glass upside-down, and, taking very pale blue, begin at the horizon and paint downward, the edge forming the zenith, which should be deepened in tone. A medium-sized brush should be used for this, and the color laid evenly. The clouds are next laid on of grays and white, made soft and fleecy by using a "dabber," (or a camel's-hair brush cut off almost to the quill, will answer,) or the "*blender*" used in oil painting; a good effect is sometimes produced by rubbing certain parts in with the tip of the fourth finger; the fleecy parts of clouds, distant mountains, the cheeks of figures, etc. When the sky is entirely finished and dried, the glass may be turned up, and the mountains, hills, distant objects, may be painted, using a pale lavender, gray and purplish white for the former; the lights may be made by scraping off certain parts with a knife, or scraper, and afterwards touching up with a soft tint. By using a transparent easel, the effect can be constantly watched, and certain improving changes made.

As these transparencies are intended to imitate stained glass, it is best to use the warm, bright colors; the lakes, sienna, Prussian blue, and all the exquisite greens produced with yellow, lake, and Prussian blue, in various quantities; making the bright emerald tints with the yellow, and the blue shades by allowing the blue to predominate. In moonlight scenes, the brown, and grays, and touches of black, with the cold greenish hues, given by terre-verte, in the foliage, are very lovely. Attention must be paid to keeping distant objects rather indistinct, giving a sort of misty, hazy look to the objects, by using purplish gray tints, while the foreground must be made bold and distinct, with touches of opaque color. But the most important implement is the knife and stiletto, with which, wonderful results can be produced, by judicious scraping and "picking out." By the use of these, high lights can be finely produced, and the very form given to prominent leaves and flowers, by carefully scraping and picking, followed by the brush and transparent tint in small quantities. There need be no fear of using these means of producing effect, for, in case of any over-freedom in the use of them, recourse may always be had to the paint again, which can be applied and blended into the old paint by the "*dabber*," which will readily cover all deficiencies. Touches of deep color, and a free use of the black paint brush, will add greatly to the effect, by producing deep shadows and bringing out prominent objects, and the point of a fine camel's-hair pencil must be used with it, to outline all the fine parts.

For this style of transparency, various designs will apply, of which we give a few illustrations:

Fig. 2 would be effective, painted thus:—Cap and mantle, ruby; doublet, orange; hose, green; shoes, purple; background, quarries of white, diapered with tracing-color; and border, deep blue, with yellow flowers. Fig. 3, Cap and

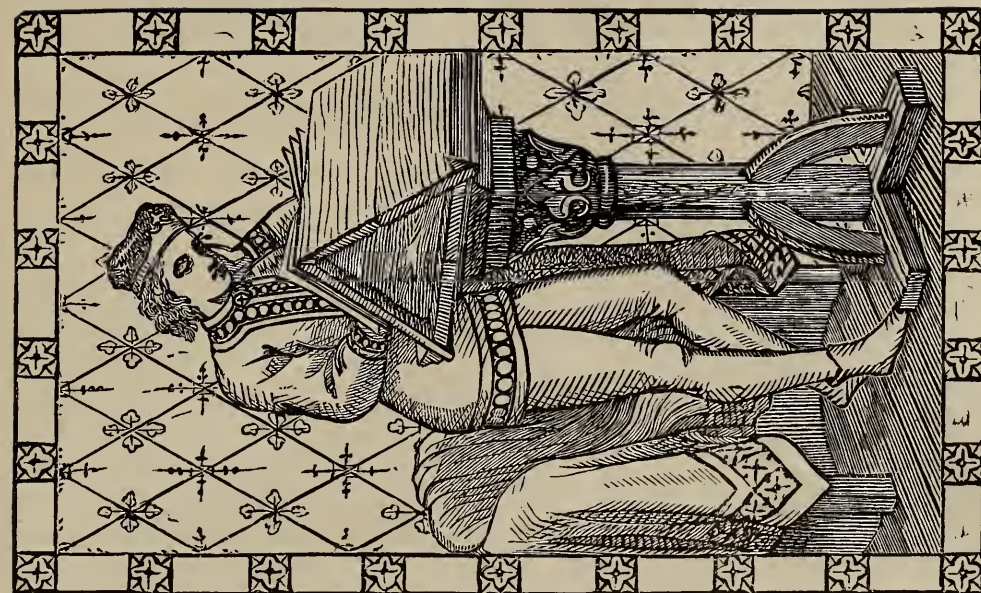


Fig. 3.

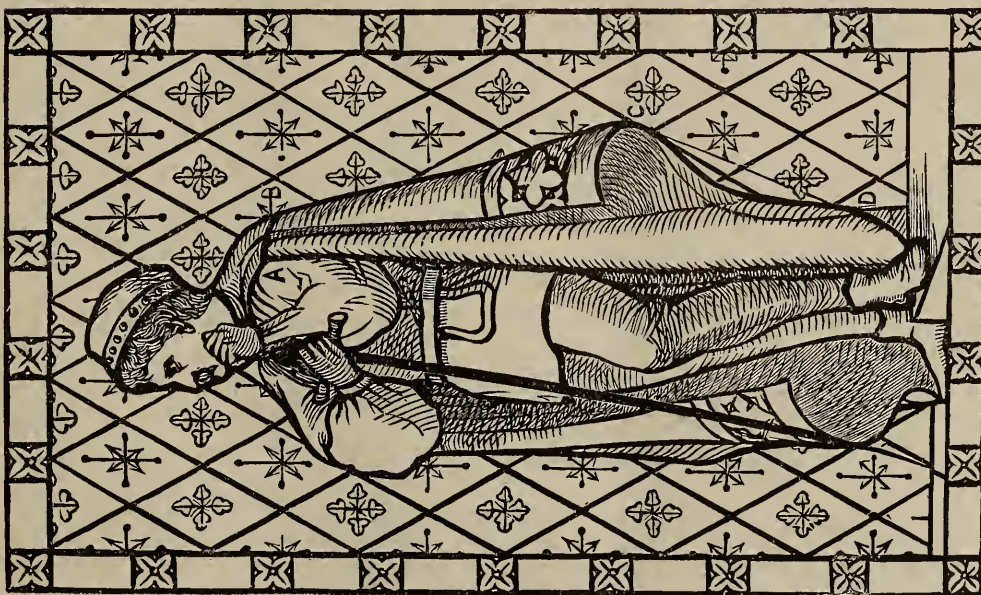


Fig. 2.

Window and Hall Transparencies.

doublet, ruby or vermillion (use red with foil or gold stain behind); border, gold; hose, yellow (grayish); shoes, buff; covering of chair, blue; lectern and floor, dark tracing-color; background diapered in light tracing-color; border, vermillion, with gold flowers.

TRANSPARENCIES FOR WINDOWS, LAMPS, Etc.



Fig. 4.

Trace figure 4 on pieces of card-board, in size about 8 x 10 inches, or of size to suit the place designed to accommodate them. The tracing should be by mere touches of the pencil. Then, with a very sharp and pointed knife, cut out almost the entire outline (laying the card on a piece of smooth board), leaving only small places attached, to merely hold the parts together.

The pieces are all joined at some point, and thus there is a continuous outline, but none of the other lines must touch it, or each other.

The centers of the leaves are cut through in the middle, but the cut must not extend to the sides. Then press the knife into the

broad lights, and cut short slits; also prick the stems, grasses and other fine lines with a No. 8 needle. Then color the portion of the card marked with dots from E to G, on the opposite side of the card from which it is to be looked at, from B to C, and from D to E, with wide-sweeping strokes of the brush loaded with green; then from F to F with cobalt blue, and all the remaining parts of

the edges within the dotted lines, with lighter tints of green. The part round the vase is left uncolored. When entirely finished, bend the group of flowers and vase, the very least bit possible, backward.

These transparencies, whether hung against the window, or placed as a shade over a lamp, will be found very lovely.

GLASS TRANSPARENCIES IN IMITATION OF STATUARY.

This style of transparency is extremely effective and chaste. It may be used, as previously described, for permanent transparencies, or for lanterns, hall lamps, or shades for candles, or lamps, or for window-screens; also, as slides of various kinds, in any position, being objects of striking beauty.

Ground glass, or plain glass, prepared as before described with a ground-work of bobinet, must be used for this style.

Have the glass perfectly clean and dry, and fasten it (if possible) in a transparent easel, at least in front of a window, in order to notice the shades and lights. Then draw the design carefully upon the glass, by picking the outlines with a sharp, coarse needle, and, with a pounce-bag dust upon it either a little pounded indigo, lamp-black, or chalk; raise the paper carefully, and with a little lamp-black rubbed up in white varnish, draw off the outlines of the figure or group. Any statuesque designs are most suitable for these transparencies, either in bas-relief or the full figures, which will appear as beautifully rounded and projecting upon the glass, as if carved out of marble by the hand of the sculptor. Proceed to shade with No. BB, B, F, HB, and H drawing-pencils, using the buckskin stumps to rub down and soften any rough outlines, blending and mellowing the shades, until the true effect is obtained of the marble statue. This must be carefully done, and, where possible, a photograph of a graceful group, bust, or single figure, will prove a wonderful aid in showing the shading, and where the lights appear. The high lights are to be touched last, with mastic varnish (made according to the recipe). Heavy strokes may be made with a black crayon, and all parts must be touched and re-touched, shaded and "stumped," until the desired effect is produced.

When the shading is satisfactorily finished, the ground-work of the glass is to be filled in with opaque black, in oil paint or water colors. In going around the edges of the figures, use a fine camel's-hair brush and the greatest care, that the outline is kept perfectly clear and distinct.

Where it is not convenient to paint the black background, a beautiful effect may be produced, by cutting out the outline of the statue from a piece of black or dark-colored paper, fastening it on the glass, and shading the space within. The paper should be fastened with the black side next the glass, and it has a pretty effect to use *clear* glass for these transparencies, whether the ground be painted, or covered with paper, preparing the space outlined for the design with two coats of antique varnish, or Vacquerel's varnish, used in *Diaphanie*.

Where a colored, transparent picture is desired, the ground may be laid with any of the transparent colors, Prussian blue, any of the lake colors, or shades made of different tints mixed, as the rich purple, made by mixing crimson lake and Prussian blue, or the bright emerald green, from yellow, lake and Prussian blue, etc.

These transparencies are exquisitely lovely, the statuary appearing to stand out in soft, white, statuesque beauty, against the deep black, or brilliant tints of crimson, blue or purple.

LEAF TRANSPARENCY FOR HALL LIGHT OR WINDOW.



Fig. 5. Leaf Transparency.

dry on the glass; lay the second pane of glass on, and bind the two panes together by gumming on a strip of linen or strong muslin. Now trim off the edges of the Swiss, and cover the binding with ribbon.

To form a loop for hanging the transparency, paste a binding of galloon along the upper edge, leaving a two-inch loop free in the center, afterwards to be pulled through a little slit in the final binding.

Some flowers retain their color well after pressing, especially the pansy and little yellow buttercup, and work in well. Also the Lycopodiums, after being pressed, are very desirable in arranging your transparency. A cross, arranged

The exquisite transparency represented in figure 5 is made by arranging pressed ferns, grasses, and autumn leaves, between panes of window glass. The process is as follows :

Take two panes of glass, cover one pane with shire Swiss muslin; lay your muslin on the table, the pane of glass on it, draw the edges of the muslin over, and secure it by drawing stitches from side to side, seeing that the threads of the muslin run straight. Arrange your ferns and leaves in the design you wish, a wreath, cross or bouquet, with the under side of the leaf on the muslin. After they are arranged, confine them by just a touch of mucilage or gum-tragacanth, to the under side of the leaf, carefully moisten the edge of the muslin with the mucilage, and let it

in small maple leaves and ferns and lycopodiums may be hung in a sunny window, and be found very pretty. Covering the inside panes of glass with Swiss muslin, after arranging your window with ferns and leaves, softens the light and adds much to its beauty.

These transparencies may be either hung before a window, or, if preferred, secured against a pane in the sash. In halls, a beautiful effect is produced by placing them against the side-lights of the hall-door. Where the side-lights are each of only a single pane, it is well worth while to place a single transparency against each, filling up the entire space, thus affording ample scope for a free arrangement of ferns, grasses, and leaves, while the effect of the light passing through the rich autumnal colors is very fine. Leaves so arranged will preserve their beauty during the whole of the winter.

ORNAMENTAL SCREEN FOR LAMP.

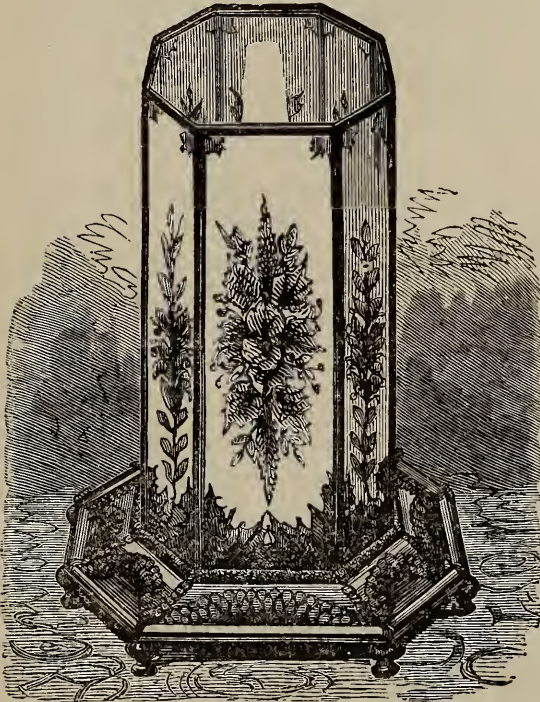


Fig. 6. Ornamental Screen for Lamp.

An exceedingly pretty standing-screen for a lamp can be formed of eight oblong transparencies (made of glass and autumn leaves) tacked together with strong sewing-silk, so as to form an eight-sided hollow column, as shown in the accompanying illustration. To hide the candlestick, the screen should be lined throughout with oiled tissue-paper—either white or of a delicate rose-color. A better plan still, is to get the effect of ground glass, by rubbing each strip of glass on a flat paving-stone, plentifully covered with white sand. The grinding process, of course, must be performed before the leaves are inserted, and then only upon the inner sides of the glasses. The completed screen may have a simple border of

heavy chenille at the base, or be placed upon an unvarnished black-walnut stand, decorated with acorns, pine cones, etc. The screen is, of course, left open at the top. It must be set over a lighted candle—a small lamp to give it best effect—though it is also a very ornamental object in the day-time.

FANCY SHADES.

Other fancy shades for lamps, screens, windows, etc., may be made as follows: Take perforated card-board, fine white tarlatan, narrow ribbon, leaves and

ferns. The leaves and ferns should be mostly small ones. These have to be pressed, and a very good way to do this is to lay them between fine blotting-paper, and then put them either in a press or under some heavy weight. Care should be taken to remove them once every day, while the papers are dried over a lamp. This process should be continued until the leaves and ferns are perfectly dry, when the leaves alone should be varnished. These two important parts of the work being finished, cut six pieces of card-board the shape of that in the picture, and arrange the leaves and the ferns on each piece differently. A bouquet is very pretty for one piece, while on the next an anchor made with ferns would look well, and on a third a short verse, such as "God is love," made of very small ferns, or the leaves of ferns, is really beautiful; and so on, each piece having a new design. When they are fixed to your taste, fasten them on by fine white thread, then cover the card-board on both sides by the tarlatan, and bind them with ribbon, which is best should be green.

The only thing which now remains to be accomplished is to oversee the pieces together with silk.

The effect is charming, the leaves and ferns showing off to great advantage when over the light.

TRANSPARENCIES ON GLASS, WITH ENGRAVINGS.

Have the glass perfectly clean, and apply a coat of antique varnish, and when dry apply another coat, thin and very smoothly applied; when this has partially dried, or until a little sticky, apply the engraving, which has been prepared as follows:

Lay the engraving between the folds of a damp cloth until it is thoroughly moist (a little salt should be dissolved in the water), then place the engraving upon the varnished side of the glass, absorbing all surplus water with blotting-paper, and press every part of it smoothly upon the glass (as in direction for Chess table). When the whole engraving has been firmly fixed, moisten the finger and commence rubbing off the white paper, from the wrong side. Continue this until it is all removed, using the utmost care not to mar the engraving. When dry, rub any white spots again. The engraving should appear perfect upon the glass. Then color carefully, or varnish with white varnish.

TRANSPARENCIES ON MUSLINS.

For some purposes, such as window-shades, ornamental lanterns, screens, etc., such transparencies as we are about to describe are finely adapted. And it would appear unfortunate, that so little attention is paid to this mode of ornamenting windows, and forming various articles of use and adornment, inasmuch as it is capable of high dioramic effect, when tastefully and artistically painted; by shading carefully, and using skill and judgment in lighting and touch-

ing, illusions of the loveliest kinds may be produced, so shadowy and delicate, as to appear like some scene in fairy-land.

To produce these wonderful results on transparent muslin, however, requires care in the more minute details, and some artistic skill, and to accomplish which, the operator must devote a certain amount of time, patience, and energy in making the preparatory arrangements, and in finishing up those last delicate details, upon which so much of the true beauty consists.

The *materials* necessary for this work are :—The muslin, which must be without seam, and of an even, fine texture (such as is called “soft-finish skirting” is perhaps the best), size, made with gelatine, transparent colors, varnish, a pounce-bag and a few cards cut out as stencil plates, a frame such as is used for quilting, with strips of webbing or muslin tacked tightly along the inner edge, and holes along the two end pieces, for the pegs used in tightening the muslin. The brushes used for oil-painting are best for this work, with a few camel’s-hair brushes for fine lines.

The muslin, sewed to the webbing of the frame, it is carefully stretched until tight and smooth; then coat it thoroughly with size, and when dry, if not perfectly tight, stretch again, moving the pegs to a suitable distance; then give another coat of the size, laying it on carefully and smoothly. When the last coat is perfectly dry and the muslin quite tight, it must be rubbed smooth with pumice-stone. (In preparing the muslin in the frame, at the same time size a piece of muslin, upon which to try the effect of the colors, etc., before applying them to the transparency, giving it the same number of coats and polishing in a similar manner; this will frequently prevent the marring of the picture, as, if the colors sink into the fabric in spots, and blurred, running stains, it is a sign that more size is required, and another coat must be given.)

The muslin properly prepared, the design is traced upon paper (if of extensive proportions, in several sections), and pricked with a needle, then laid upon the muslin and dusted profusely with any colored powder; the design left upon the surface in minute dots, can then be traced out with a soft pencil, or the various colors used in the design, made very light with megilp or varnish; in painting leaves, flowers, and various other special parts of designs, the outlines may be traced upon stiff card, and cut out with a sharp-pointed knife, then laid upon the proper place, and the paint worked within the stencil.

The next step is to color the design, which is done as before described for other transparent painting.

When very delicate tints are required, the slightest portion of color will be found sufficient, and the deeper shades given by successive coats of color, rather than one deep, heavy one in the commencement. For the high lights, use the scraper and knife-point; and in fine parts, the point of a stiletto, or a coarse needle. (Use the trial piece of muslin constantly, in order to test the various colors.)

The designs given for *Diaphanie*, or glass transparencies, will be appropriate for this work, and where tastefully painted, the effect is capable of being made very imposing.

Persons are so apt to judge of muslin transparencies by the coarse designs, roughly executed, which are seen in public exhibitions, that the art has greatly deteriorated, but it is capable of being both a useful and elegant method of adorning the windows of a dwelling, or, as was mentioned before, for various articles of furniture, such as screens, lanterns, window-shades, etc.

STAINED GLASS WINDOWS.

In describing the various methods by which ladies may make the windows of their dwellings highly ornamental, we explained the different modes of imitating stained glass.

Now there may be some persons, who prefer the real article, and we have felt inclined to describe two methods by which amateurs may make stained and enameled glass of a fine kind for themselves. Inasmuch, however, as the proc-

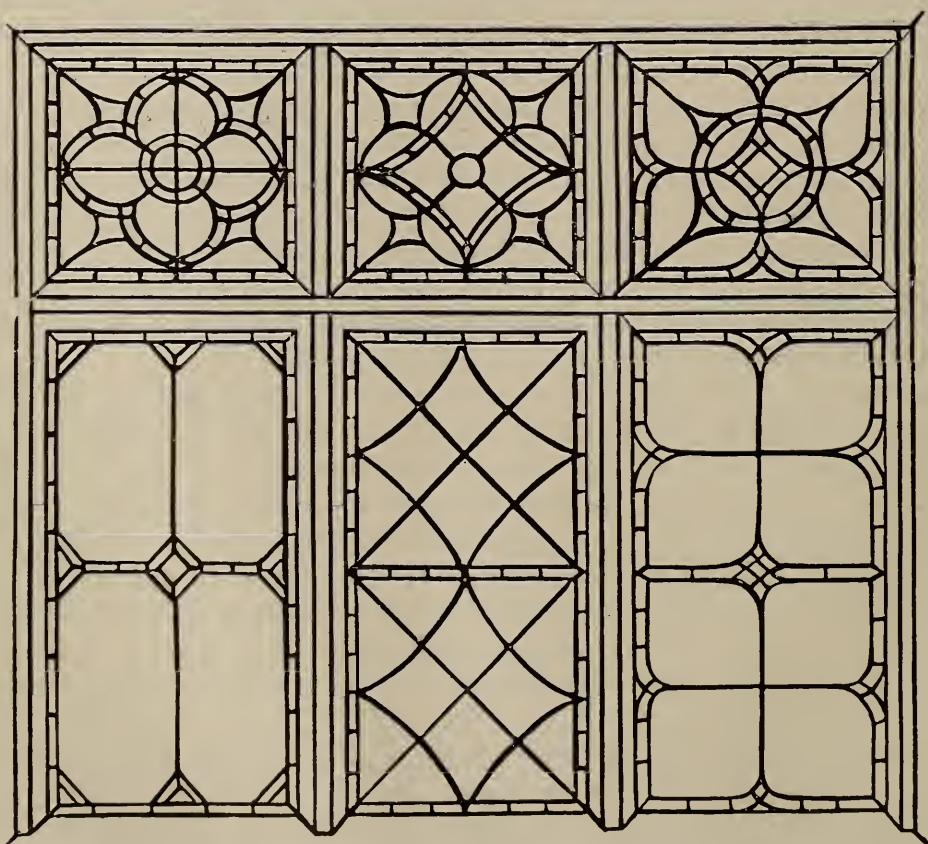


Fig. 7. Elizabethan Windows. Stained Glass.

ess is somewhat tedious, and very few, perhaps, would have the facilities re-

quired for baking, leading, etc., and as *Diaphanie* affords a mode superior in point of beauty, we have concluded to merely give one method by which genuine stained glass may be used, when the taste leads any one to prefer it.

This method consists in cutting out and putting together pieces of variously-colored glass, in such a manner as to form geometrical figures, more or less complicated.

In figure 7 we give some designs for this style of work, of a window in the Elizabethan style, which is thus filled with it. All the glass in the three upper compartments are filled with colored glass, while the lower have only the smaller pieces colored and the large plain, in clear or ground glass. Designs of this description answer admirably for sash-windows; each pane may be filled with a different figure in appropriate colors, all of which may be obtained from any colored-glass establishment, where they can be cut as directed by the purchaser, or large pieces can be obtained and cut with a glaziers' "diamond;" we would recommend the former plan, however, as the most economical and satisfactory. The pieces all cut and arranged, are leaded in the following manner: Strips of lead with grooves in the center are obtained and the pieces of glass fitted into the grooves (which is readily done as the lead is very pliable, and will adapt itself easily to any form); where a joint has to be made, one strip is sharpened to a point and inserted into the groove of the other. The surface is scraped bright, and a little powdered rosin sprinkled on, to act as a flux. The heated "soldering-iron" is then rubbed on a piece of tin with solder and rosin. The end of the strip of solder is next applied to the joint, and melted down with the "iron." When the whole design is thus fixed together, it is cemented; that is, linseed oil is poured over the glass, powdered whitening sprinkled on, and the putty well worked into all the cracks; lastly, lamp-black is rubbed over all the lead, which, with the oil and whitening, forms



Fig. 8.



Fig. 9.

a sort of black paste. The glass is then rubbed clean and clear with whitening and a soft piece of chamois-skin.

One objection to stained glass, in our ordinary windows, is the very disagreeable and unsightly appearance of the lead-lines; but in hall, vestibule, conservatory, or stair-case windows, this is of little importance, and here such glass as we have described, would be very ornamental.

In figures 8 and 9 are two samples of panes, in which the following colors are appropriate; figure 8, surrounding circles, blue; straight strips, ruby; curved, yellow; and the remainder, white glass, with the ornamental "rays" drawn upon it in tracing-color; which gives, when finished, and against the light, a gray. In figure 9, the center and border strips, purple; curved strips, yellow; the four diamond-shaped spaces, on diagonals, blue; the remainder, white glass, with the vine in tracing-color, that portion within the curved lines being gold-stained behind.

ORNAMENTATION FOR WINDOWS OF HALLS, VESTIBULES, CONSERVATORIES, Etc.

There is no reason why certain windows in our dwelling-houses should not be made as highly ornamental as those of churches, or other public buildings; and there appears to be such a growing taste in this line, that we feel inclined to take particular pains to aid and instruct those who desire to thus improve their dwellings, by means of this particular branch of work, which is in itself an art well worth all the time and money that may be expended on it. The various kinds of illumination or imitation of stained glass, may be applied to window ornamentation, or to screens, etc., and may be successfully practiced by amateurs; being especially adapted to ladies, who will find each one of the methods a delightful pastime, as well as a charming means of producing elegant additions to the house. They may even go so far as to prepare and bake glass, fasten together with leads, etc., and, indeed, carry through the entire "*modus operandi*" of preparing stained glass, or, perhaps, the rather easier method of painting or enameling, by scientific processes.

DIAPHANIE.

As the new method of ornamenting glass, called DIAPHANIE (introduced in France by Mons. P. E. Vacquerel), is so much more readily accomplished, and is withal so brilliant and imposing, it appears scarcely worth while, however, to attempt the more difficult and tedious process of staining or enameling.

Mons. Vacquerel, in calling attention to this branch of art, says, "This work may be easily performed at small cost; it completely supersedes all kinds of blinds. It bears a close resemblance to the costly stained glass of the old process, over which, however, it possesses some important advantages, and is applicable to windows of all kinds, church, stair-case, conservatory, vestibules, library, etc., which may be decorated speedily and in any style.

The opinion of the English press, in its favor, is one series of high and enthusiastic praise, speaking of its beauty in various churches, public buildings, and also in dwellings.

The designs, which come in sheets, are of various kinds, embracing designs both ancient and modern, and of every character, from the elaborate figure-pieces of sacred character, to the soft and delicately tinted bouquet, or gay and dazzling bird or butterfly.

The various designs for this work consist of about three hundred different kinds, of which we give a few samples, with their names. The sheets of designs are 16 x 20 inches, some containing one, others twenty designs. We cannot better describe this invaluable invention than in the words of Mons. Vacquerel himself :



Fig. 10. Designs in Diaphanie. German Landscape Views.

“The invention is applicable to windows of all kinds and shapes; also for lamp-shades, fire-screens, and the many uses for which stained and ornamental glass is ordinarily employed, completely superseding the clumsy wire and other blinds.

As a pleasing occupation for either ladies or gentlemen, the work is one of the most useful and beautiful of the elegant arts, now so much practiced.

Cleanliness, and the comparatively small cost of the materials used, also recommend it to the attention of those who have leisure, either for amusement or for purposes of profit; as windows in churches, halls, etc., may be decorated in any style, ancient or modern, the unsightly views of the blackened walls, chimneys, etc., from stair-case or other windows, so frequently an annoyance to the eye in

houses situated in towns, may thus be completely excluded without materially interfering with the light, and that charming appearance given to an apartment which stained glass always imparts.

The designs used are produced by new processes in lithography, and possess, when transferred to glass, all the richness and fullness of color, as well as that fine transparency, obtained by the old and expensive art of *glass-staining*."

Various artists and amateurs in painting, and also professional and amateur glass-stainers, have expressed themselves satisfied that this work is destined to fill a niche in window ornamentation, long left unoccupied, and which, strenuous efforts have been used to fill.

The English are acknowledged to be exceedingly fastidious, and even hard to satisfy, in regard to church ornamentation, yet various testimonials from English writers, show how perfectly satisfied and delighted they are with the art of *Diaphanie*.

One writer, in speaking of a church-window recently ornamented with these designs, says :

"With a view to moderate the light which streamed through the windows on the south, and on the right and left of the pulpit, a trial has been made of the new French process, known, in the trade, by the name of "*Diaphanie*." This work has been carried out in the most artistic manner by Mr. Keet, of Renshaw street.



Fig. 11. Design in Diaphanie.

The pattern is singularly chaste and delicately worked out, so much so that, when standing on the pulpit stairs and looking close at the window, it will defy detection from real stained glass, excepting, perhaps, by professional glass-stainers, who will only be able to tell the difference by the fineness and deli-



Fig. 12. Design in Diaphanie. Charity.

cacy of the colors and patterns, and an absence of that coarseness which is invariably observed in stained glass, by a close inspection.

The general appearance of the windows, with the sun upon them, is very fine. When seen with the sun's rays off them, the colors seem to change, and assume a soft and mellow clearness."



Fig. 13. Charity. Diaphanie Design.

color; it is adapted to every variety of pattern, whether arabesque, geometrical, or light fanciful designs in fruit or flowers. The effect, when finished, is extremely chaste and delicate; yet, in some patterns, the colors are gorgeous and superbly beautiful.

MATERIALS.

The materials required are tin-foil, or gold or silver paper, a roller, a set of brushes, designs, and the glass. The materials may be purchased at about the following rates:—

The action of the brightest sun, or the most intense frost, has no influence upon the colors of these designs, and the effects produced are really charming. Old mediæval designs, with quaint figures and curious borders, copies of noted paintings by the old masters; modern landscapes, and groups of figures; graceful wreaths and garlands, or bright birds and gauzy-looking butterflies, with soft, or rich, bright background, and surrounded by borders of beautiful and complicated figures, are displayed with a richness of tone that is seen only in stained glass of the most rare and costly kinds. The process by which these results are obtained is exceedingly interesting, emanating in France, that school of bright and gay art-work, and composed of designs of all varieties, in a kind of fine chromolithograph, in transparent

Subjects (per sheet only),	\$2 00
Borderings, ornaments and plain red,	1 75
Plain white, blue, green, yellow, etc.,	1 50
Tin-foil,	25
Rollers, per dozen,	9 00
Varnish brushes (small),	1 00
“ “ (medium flat),	2 00
“ “ (large, for re-touching),	4 00
P. E. Vacquerel's Fastening Varnish,	3 00
P. E. Vacquerel's Transparent Varnish,	3 00
Wooden paper-knife,	1 00

Materials may be obtained in these large quantities for any extensive designs; but a sufficient quantity can be obtained in a box, complete, containing 1 bottle of fastening varnish, 1 bottle of Vacquerel's transparent varnish, 3 different brushes, 1 roller, 1 knife, for \$2.50; and single designs of all sizes at various prices.

DIRECTIONS.

Where the design and glass are of equal size, no preparation of the glass is necessary; but if the picture is smaller than the object to be decorated, the space between the design and edge should be filled in with ornamental check or diaper pattern, with stripes of plain colors, and a rich, ornamental scrolling, or other border. To make the imitation still more like genuine stained glass, in separating the picture from the "*grounding*" or the "*grounding*" from the "border," use tin-foil, according to the following directions:—"Take a sheet of paper, the exact size of the object to be decorated; put your subject or picture on exactly the place where you wish to have it appear on the glass; mark its outlines with pencil on the sheet below, and draw parallel lines to these, as wide or narrow as you mean to have the tin-foil. If you wish to have tin-foil in other places, also, mark its directions on the sheet in the same way, and in the proper places. This will give you a map, as it were, of the places where, on the glass, the foil is to appear. Now, put the glass over your drawings, and, of course, your pencil-lines will show directly through, and leave nothing to be done but to mark the design out upon the glass with varnish, and apply the gold-foil or paper, wherever required. Then the design or picture will fit exactly into the net-work of foil.

DESIGNS.

There are over 300 designs published for this art-work, consisting of center subjects, groundings and borders. The sheets are all 16 1-2 by 20 inches, and when it is desired, several of one kind can be used, but they are cut in separate

parts, if desired, and can be procured either in large sheets, or in those only three or four inches in length. By applying to the proper dealers, catalogues may be procured containing full descriptions of illustrations of all the designs. In the description of lamp-shades, screens, etc., we have given directions for some of the combinations that we have either applied ourselves or seen others form, and we can assure our readers that those who have never seen this elegant work have a rich treat in store; for, without the slightest exaggeration, we can say that we have never seen the beauty, softness and brilliancy of these designs rivaled, even by the finest specimens of stained glass.

We give a few illustrations of different styles of these designs; but it must be borne in mind that these are necessarily small and indistinct, and no adequate idea of the exquisite beauty of the work can be given by any engraving, as it is the power of light (as in stained glass) that brings out either the peculiar brilliancy or subdued softness of color in the perfectly transparent pictures.

We have recently adopted another method of applying these pictures, which, we understand, is now practiced in Europe altogether, and gives even greater satisfaction than the one already described, inasmuch as in the former mode the tissue-paper remaining with the color upon the glass, intercepted (in a measure) the clear light; whereas, in the improved plan, the color is transferred alone upon the glass (as in *Decalcomanie*), and the tissue-paper removed. The latter course requires both skill and judgment, but we believe we may say "it pays;" and as we desire to describe everything that is pronounced new and beautiful, we will, at least, describe the more artistic method, and leave it with our readers to choose for themselves,—either mode producing pictures sufficiently lovely to give satisfaction.

In the first place, be very certain that the glass to be ornamented must be faultlessly clean, and free from all spots and blemishes; then lay it flat upon a folded cloth, and trace the outline with a pencil-line; the portion above the central design and border are to be cut out as before explained. The lead-foil we then cut into strips about one-eighth of an inch in width (though this depends upon the size of the panel or glass). This foil, we would here observe, is to give the effect of white glass, which forms the border to the majority of fine stained-glass windows, and, when put on clear glass, is quite transparent.



Fig. 14. Design of Group of Flowers.



Fig. 15.

Then place the glass upon the pattern, as shown in figure 15, and cement upon it the strips of tin-foil with clear gum mucilage (Tragacanth). For circles and other such shapes, the strips are cemented (or gummed), and, when almost dry, stretched with the fingers of one hand and pressed down with the thumb of the other. The folds and creases need cause no uneasiness, as they can be made perfectly smooth by pressing the handle of a knife, or

any other smooth article, over the foil, until flat and even. Having arranged the foil, proceed to place the design, which should be rather larger than the foiled spaces, made ready for their reception, so that the foil may overlap the edges. Use the utmost care and caution in the part of the work to be now described, for on this depends the success of the operation. In placing the designs,

make the uncolored part quite damp, with a sponge or soft cloth, and paint the glass and colored part with the varnish; then place it directly in position, press carefully with a damp pad by patting it gently over the whole surface; then, placing the roller in the center, pass it down to the edge; then, replacing it again in the center, roll upward, and continue this over all four sides until every air-bubble is expelled and all surplus varnish. (Great care must be taken that no air-bubbles remain between the glass and the paper, and the latter must be kept damp while the operation is carried on, for if the cement becomes dry the transparency will be destroyed, as soon as the clearing varnish is applied.)

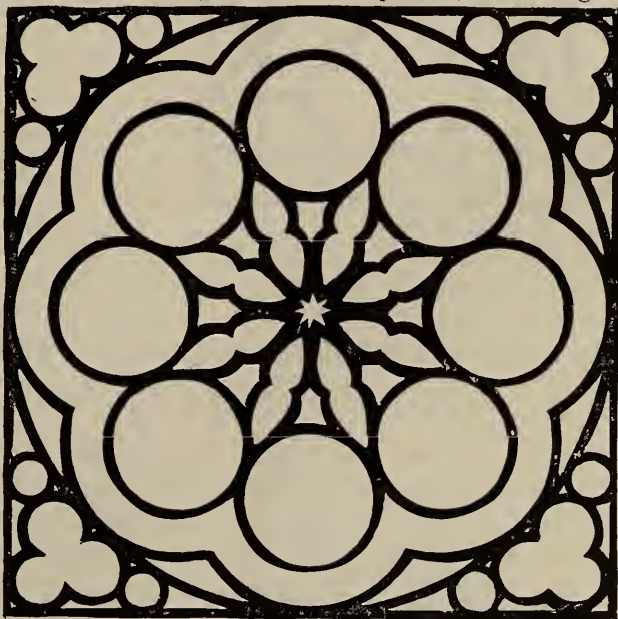


Fig. 16. Border and Circles.

After rolling perfectly flat, set the work away for two or three days.

The next step is to remove the paper, and this requires the utmost care. Take a damp napkin and lay on it; then, with a spoon, add sufficient water to

make the whole wet, but not sufficiently so to drip. Now lift the napkin, and, with a soft rag or sponge, commence wiping off the paper, using a rolling motion, keeping the work damp. This part requires unusual circumspection, lest any undue pressure destroys the colors, at that particular time when the paper is removed from directly over the colors, as they are then liable to be scratched or rubbed off.

All the paper removed, dry thoroughly, and apply a thin coat of clearing varnish; allow this to dry, and then re-foil the work over the edges of the transferred picture, following the lines of the first foiling, and proceeding as before described. Then allow the work to become perfectly dry; when give a coat of finishing varnish, and, when dry, repeat it, and allow to become dry and hard before putting in position. This work is lovely on silk, as screens or shades; also on muslin for window-shades, the material being stretched tightly on a frame.

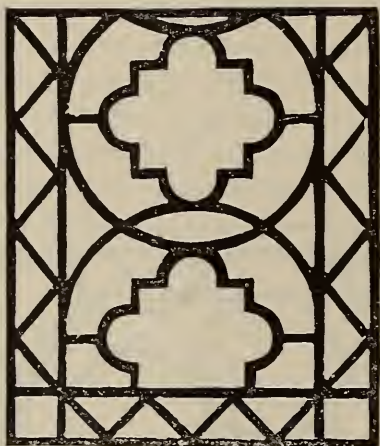


Fig. 17. Design for Window.

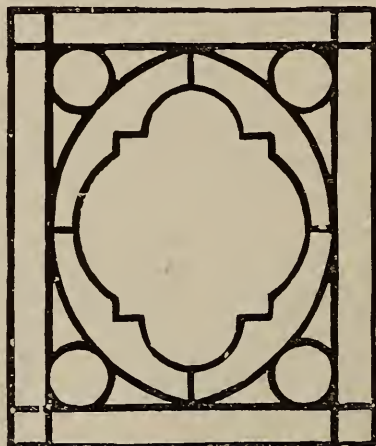


Fig. 18. Design for Window.

If the learner of the Diaphanic Art pays close attention to the directions here given, and is exact in following the rules, there will be no trouble in obtaining perfect results and becoming proficient in this elegant art, which affords such rare facilities for adorning the tasteful home.

METHOD OF APPLYING THE DESIGNS.

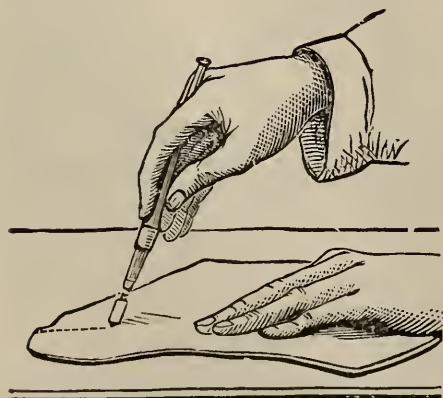


Fig. 19. Applying the Design.

Apply a thick, even coat of "Vacquerel's Fastening Varnish" to the right side of the design, fasten it once on the inside of the glass, and, to prevent the design's breaking or cracking, cover it with a piece of blotting-paper, which must be slightly moistened. Now, place your left hand on the center of the covered design to prevent its moving, take the roller into your right hand and press the picture down with it, commencing at the center, proceeding to the corners, &c., which causes the superfluity of varnish to

ooze out at the edges, and so removes all the air-bubbles. Do this thoroughly. Then, remove the blotting-paper carefully, and leave the picture to dry thoroughly.

This done, apply a coat of Vacquerel's Transparent varnish with a flat camel's-hair brush, and the work is completed.

VITREMANIE.

We have spoken in enthusiastic praise of the art *Diaphanie*, and, for various purposes, it will be found unexceptionable; but, as regards the decoration of windows, the recent introduction of Vitremanie is still more likely to supersede it.

This, like *Diaphanie*, is the art of ornamenting glass windows by the application of colored designs, so as to resemble stained glass of the finest quality; and is at once so brilliant and useful that we feel confident it will become popular in every home of taste and refinement. Those of cultivated taste, who take delight in adding to the attractions of home by works of ingenuity and beauty of their own production, will find the art of Vitremanie, as now to be described, a most valuable and desirable acquisition. First, as regards utility, Vitremanie may be applied as a means of excluding unpleasant views, as an ornament for transparencies, to cover the deficiencies of an otherwise homely window, or to adorn glass shades for lamps or lanterns. There can be no question of the superior advantages of this mode of forming a screen, compared to the ordinary blind, which "lends no enchantment to the view," obscures the light, and must be frequently renewed; whereas this art presents to the eye any amount of variety of ornamentation, whether of glowing landscape, gorgeous mosaic, blooming flowers, etc., and from the mediæval designs of ancient times to the conventional bouquet, etc.; or groups and scenes of the present day. It is, also, so clear, that the sunlight pierces it unobstructed, and is, besides, so durable that, once transferred, the pictures are there forever. For churches, and other public buildings, this art is fast superseding that of stained glass; but our object in writing upon this subject is to induce ladies to adorn their homes by means of these charming designs. "Pictures have voices that the soul can hear," and these window-pictures may be a daily word of wisdom that will speak openly to every member of the household "on sacred or historic themes, or the beauties of creation."

MATERIALS, ETC.

These consist of the sheets of designs, like those of *Diaphanie*, sheets of lead-foil, a bottle of glucine, a bottle of enamel varnish, a roller (or pad) and vessel of water.

PREPARING THE DESIGNS.

Coat the face of the designs you propose to use, with glucine, using the flat



Fig. 20. The Lord's Supper. Church Window.

hog's-hair brush (care being taken not to touch the plain side), and allow them to dry for three days, when they are ready for use.

The designs, after this preparation, remain good for any period of time.

DRAWING THE PLAN AND APPLYING THE LEAD-FOIL.

Make a drawing on paper, of the exact size of the pane or panel of glass, drawing a pencil line wherever a join takes place, either in a border, grounding, or subject, as a guide for putting on the lead-foil.

The foil is sold in sheets, and is cut with a sharp knife into strips of about a quarter of an inch in width. The glass is then placed flat upon the outlined paper, and the operation of leading commences by the application of the strips, coated with strong gum, to the glass, over all the lines marked out in the plan.

This completed, the glass should be left for about an hour, to allow the foil to become thoroughly cemented to it. The creases, occasioned by the curves and other shapes, may be flattened by smoothing down with the handle of a molding tool, or head of the pin, using it wet. An agate burnisher, however, is much more effective. The foil, being pliable, may be stretched into almost any shape, with the fingers of one hand, and pressed down to the glass with the thumb of the other.

We next come to the placing on of the designs, which in all cases should be slightly larger than the spaces prepared for them, i. e., they should be so cut, that the edge of the paper just reaches the center of the foil.

APPLICATION OF THE DESIGNS.

Wet the foiled side of the glass, and both sides of the picture, with clean, cold water (for, when practicable, as in small pieces, it is better to immerse the designs in water, for a moment), and press it firmly down to the glass by means of the roller or a pad, and after allowing it to remain thus for a few minutes, insert the point of a penknife under one corner of the paper, when it may be removed entire, leaving only the colors upon the glass (it is easier with large designs, to carefully scratch a hole in the center, and commence taking the paper off from there). The film of color on the glass should now be washed with the camel's-hair brush and cold water, and the superfluous moisture taken up, by placing a sheet of fine tissue-paper over it, and, by rolling and patting it out well, the film of color will be found to have adhered to the glass.

When dry, extra strips of lead-foil are again cemented over the first ones, thus placing the edges of the designs between the two strips.

When this second application of foil is dry, with the other hog's-hair brush, varnish the whole of the covered surface with enamel varnish, and, when this has become hard, the work is complete, and ready for fixing. After the varnish has become dry, a second coating of the same increases the brilliancy of the work; but this is optional.

Figure 20 shows a sample of the church-window designs. The subject, "The Last Supper," surmounted by an angel. The shape, size, etc., may be altered to suit certain circumstances.

A set of sheets, twelve pictures in each sheet, three and a quarter inches in diameter, are specially adapted to the magic lantern; some of sacred character, others of landscapes, scenes, groups, and grotesque representations, such as, "Old Mother Hubbard," "The House That Jack Built," etc.

FANCY WORK

WITH

Leaves, Flowers and Grasses.

CHAPTER II.

PHANTOM LEAVES, FLOWERS AND BOUQUETS.

THE old and unpleasant name of "skeleton" has been applied to these beautiful objects for so many years, that some persons know them by no other title; still we believe that the more beautiful appellation of "phantom leaves" will soon become popular, and, therefore, give it at the head of this section.

Though but little known until the past six years, this art is not a new one; which statement will doubtless prove a surprise to many of our readers. Yet, as early as the year 1645, an anatomist in Naples published a figure of a skeleton leaf, which, even in that day, created great interest and curiosity; and many attempts were ineffectually made to discover the secret, which, upon the death of the artist, was for the time entirely lost.

About seventy years after, however, a Dutch anatomist turned his attention to the subject, and, having obtained skeletons of animals by allowing insects to eat away the flesh until only the frame was left, he made an attempt to obtain vegetable or leaf skeletons in the same way, but, of course, failed. He then tried other methods and finally succeeded in procuring some specimens by maceration, which were so beautiful that others began to experiment, in order to discover his secret; which, finding he could no longer keep hidden, he finally published in 1727; and this is the old method (and perhaps best one) which we now use. We will give this process first, both on account of its age, and also because it is the safest and most likely to prove successful. The first step in the process is the gathering of the leaves, which is best accomplished during the

months of June and July; as at this season they are in the most perfect condition. Still, there are some varieties which must of course be collected at other periods, and the seed-vessels and those blossoms and other parts of the plant which are used to make variety, must be gathered at the time when they are in the most proper condition.

As these collections are made, the leaves should be at once laid between the leaves of a book; and, as soon as possible after, subjected to a certain amount of pressure. A large number of leaves should be gathered in preference to a few, and care must be taken to select those that are quite perfect, as, unless the specimens are perfect, the result will not be satisfactory; indeed, such care is necessary in this particular, that, even a scratch or broken edge, or a blotch or small perforation, will render the skeleton imperfect. The leaves must also be well matured (young leaves should be, with few exceptions, entirely rejected), and they should be picked from the lower part of the branch, not at the top, where they are not perfectly developed. Notice, too, whether, from the effects of the sun and wind, the edges are curled or otherwise imperfect; and those that have a tough, leathery texture, will not answer. A good plan for determining the state of a leaf is to hold it up to the light, when a defect is very readily seen. Evergreens are good, and may be picked late in the Autumn, though due regard

must be had to the age of the leaf. It is almost impossible to give a list of leaves available for this purpose, as the number is "legion." We will suggest a few, however, and beyond that, the woods, fields, gardens, and green-houses will constantly afford fresh subjects. All poplar leaves may be said to be easy to make; the silver poplar, Fig. 2, is especially so; the aspen, also, Fig. 3. The apple and pear of the orchard, the crab-apple of the woods, and the various ivies, Fig. 5, are as beautiful as easy. The willow, Fig. 8, requires some care, as it is very delicate; gathered early, it decays quickly. The maple, another exceedingly beautiful leaf, must be gathered young, and carefully mascerated; watching it closely, and cleaning

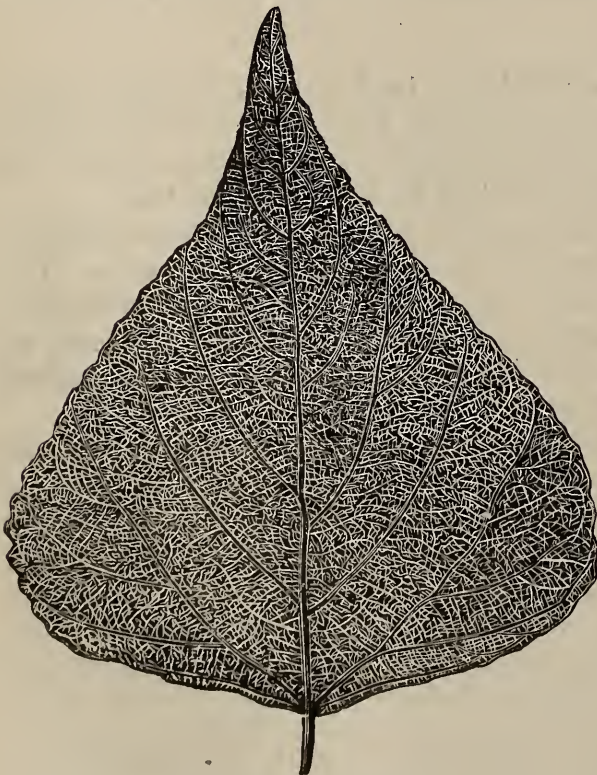


Fig. 1. Leaf of Poplar.

with a stiff brush and the tapping motion. The Camellia, Orange, and Lemon, Abutilon, Wisteria, and some Rose leaves, form a fine addition; also, Holly, Lilac, and Honeysuckle. Various seed-vessels are extremely beautiful, and easily prepared; but they must be treated by themselves. The Stramonium, Garden Poppy, Winter Cherries, Thorn Apple, Fig. 4, the Wild Poppy, Canterbury Bell, the Columbine, African Hibiscus, etc., are all lovely, when well prepared and gracefully arranged.

Scotch Grass and Ferns, and many of our wild, as well as cultivated grasses, Ferns and Lycopodiums, when bleached (after growing brown in the fall), are lovely. Take, also, brown, dry, and well-formed twigs and branches of delicate trees, and bleach them perfectly white, as additions to some of the stemless leaves, and seed-vessels.

Another charming addition to such a collection is a quantity of thistle-down, which must be gathered into little bunches, and placed within a clover-leaf; first touching the base with a drop of size or paste, and fastening the leaves around. Another object which produces a light and fine effect are those seed-vessels, which contain downy seed, and are of small size; such as the Lettuce, Cacalia, and many other garden and wild flowers, which may be secured before the seed is carried away by the wind. After gathering, either paint with flake-white, or bleach by applying chloride of lime with a brush, and then rinsing. The col-



Fig. 2. Silver Poplar.

lections of all the various specimens having been made, next proceed to macerate the leaves, by placing them in an open vessel,—a tub or pan, or other convenient receptacle, covering several inches above the leaves with rain water, and placing in the open air and full sunlight. Place a pane or two of glass, or a light china plate over them, with a weight sufficient to keep them well down in the water, the loss of which by evaporation, must be made up, by adding a new supply from time to time, as required. In about two weeks they may be examined, and, if any are found soft and pulpy, these must be removed. After this, those that remain should be examined once or twice a week, removing the soft ones each time, and proceeding to cleanse them. This is the most unpleasant part of the entire operation, inasmuch as when the water is disturbed for the purpose of examination, the odor of the decaying vegetable matter is

most unpleasant, and the leaves themselves are absolutely so disgusting in their filthy sliminess, that if it were not for the exquisitely beautiful results to be accomplished by persevering in this unpleasant operation, one would determine at once to "have done with it." But it is so well worth all the disagreeable parts of the experiment to possess in the end a collection of those gossamer leaves, that we feel "in duty bound" to urge upon our readers the importance of persevering in this work, which, we can assure them, they will never regret. After arriving at this stage of the

proceeding, the finding the leaf in a pulpy condition, it is to be removed to a vessel or basin of clear water, which should be done most carefully, to prevent breaking or marring them, and this is best accomplished by slipping a card beneath the leaf, and causing it to float upon it, by leaning the vessel to one side, and inducing the leaf to float to the deepest part of the water,

when it may be easily rested upon the card, and thus removed. Then, when immersed in the basin of clear water, it will float off uninjured. Without using this precaution, the typo, in the art of skeletonizing, will be almost certain to allow the leaves to break by their own weight.

The cleaning part of the operation now commences, for which, two or three brushes and a sharp-pointed knife are necessary; a soft, but thick camel's-hair brush, a stiff bristle brush, and a tooth brush. A leaf is lifted out of the water upon a card, and slid off upon a piece of smooth glass, or, perhaps, floated directly upon the glass; then, with the soft brush gently passed over the surface, all the pulp is removed, aiding the brushing with a stream of water, poured carefully



Fig 4. Thorn Apple.

over. Slip the leaf again into the water, turn it, and again float upon the glass, cleaning the opposite side in the same manner. The green surface must be entirely removed, until nothing but the skeleton of fibrous veins remain. If this is not accomplished by using merely the soft brush, the stiffer one, or the tooth



Fig. 3. Aspen.

brush must be applied; and in case of some strong leaves, a sort of gentle *scrubbing* becomes necessary, and does not injure the texture of the skeleton, but this is rare. The motion used in cleaning must not be a sweeping one, but rather a downward tapping, which breaks up the connection of the epidermis, without destroying the fibers. As the leaves are cleaned, they must be immersed in another basin of clear water, and left until the remainder are all cleansed, or until a convenient season arrives for bleaching them. This, however, should be done as soon after the cleansing as possible.

Some experienced operators prefer the "Quick Method," as it is called, of preparing these skeleton leaves. This consists in using a caustic to destroy the epidermis of the leaf, and is used thus: Dissolve four ounces of sal-soda in one quart of boiling water, adding two ounces of air-slacked quick-lime, and boiling fifteen or twenty minutes. Allow this to cool, and, straining off the clear liquid, boil it again, and add the leaves, continuing to boil briskly for an hour or more, adding boiling water if required. Remove a leaf, and put it into a vessel of water,

rubbing it gently with the fingers; if the epidermis and parenchyma separate easily, the remainder of the leaves may be removed; but if not, the boiling in the lye must be still further continued.

By either process, the leaves are now ready for the bleaching, which is done in various ways. The best, perhaps, is with a solution of chloride of lime, and immersing them, for a day or two, in a covered glass dish, placed in a dark closet, covering closely with a folded towel. The solution of chloride lime is made with one table-spoonful of chloride of lime in a quart of water, adding a few grains of citric acid, shaking well, until entirely dissolved, then decanting the clear liquid, and bottling for use.



Fig. 5. Ivy.



Fig. 6. Holly.

Some experienced operators prefer using chloride of soda as a finer preparation. Any scientific druggist will be able to prepare a fine solution of this, but for those who have not the opportunity of obtaining the article already prepared, we give the formula, as furnished us by a practical and successful pharmacist:



Fig. 7. Group of Skeleton Leaves for a Glass Shade.

Obtain twelve ounces of carbonate of soda, chlorinated lime, six ounces, water, three quarts; dissolve the soda in a pint and a half of water, with the aid of heat; triturate the lime gradually with water, until a smooth, creamy liquid is formed; into this stir the remainder of the water, and put aside for twelve hours, until perfectly settled.



Fig. 8. Willow Leaf.

The following day, pour off the clear liquid, and turn the residue into a muslin bag to drain, adding a little water from time to time. When sufficient liquid has passed off to make altogether two quarts, mix with it the solution of carbonate of soda, stirring it until thoroughly blended. Transfer this mixture to a funnel, lined with paper, and allow it to drain until five pints of liquid have percolated through the paper. Pour this into an opaque bottle, which, keep tightly corked.

When using this bleaching fluid, which is extremely powerful, it should be diluted with from three to six times the quantity of water (soft), according to the texture of the leaves to be bleached.

After bleaching the leaves, by either process, they should be placed in a vessel of clear, cool water, for twenty-four hours, floated off upon a card, and turned over upon a soft napkin, gently pressed with some old soft linen, until all moisture is absorbed, and then curled gracefully, or pressed between the leaves of an old book, under pressure. They are now sufficiently strong to bear handling, with ordinary care, and can be arranged to suit the taste, either on a stand under a glass shade, or in a deep recess frame. In case the latter mode is adopted, the recess should be lined with dark-colored velvet. A black cross, covered with these leaves, is a lovely object; a beautiful arrangement of these leaves, seed-vessels, etc., are shown in the illustration; and it is very beautiful at the base of a cross, or in a frame. In the former, a delicate vine of Ivy should extend from it up over the body and arms of the cross.

We would observe, before closing, that leaves containing tannin should never be placed with others. The Oak, Hazel, and many others, are of this class. A method sometimes adopted with some of this class, the oak especially, is to place a number of the caddis worms with them, which eat away all the soft green part of the leaf, leaving the skeleton entire.

Holly leaves are beautiful, but must be also prepared alone, on account of the spines. Ferns and fine grasses are very difficult to arrange, as their feathery fronds are liable to curl, and must be most carefully coaxed into position. The best mode of accomplishing this part of the business, is to float the leaves off

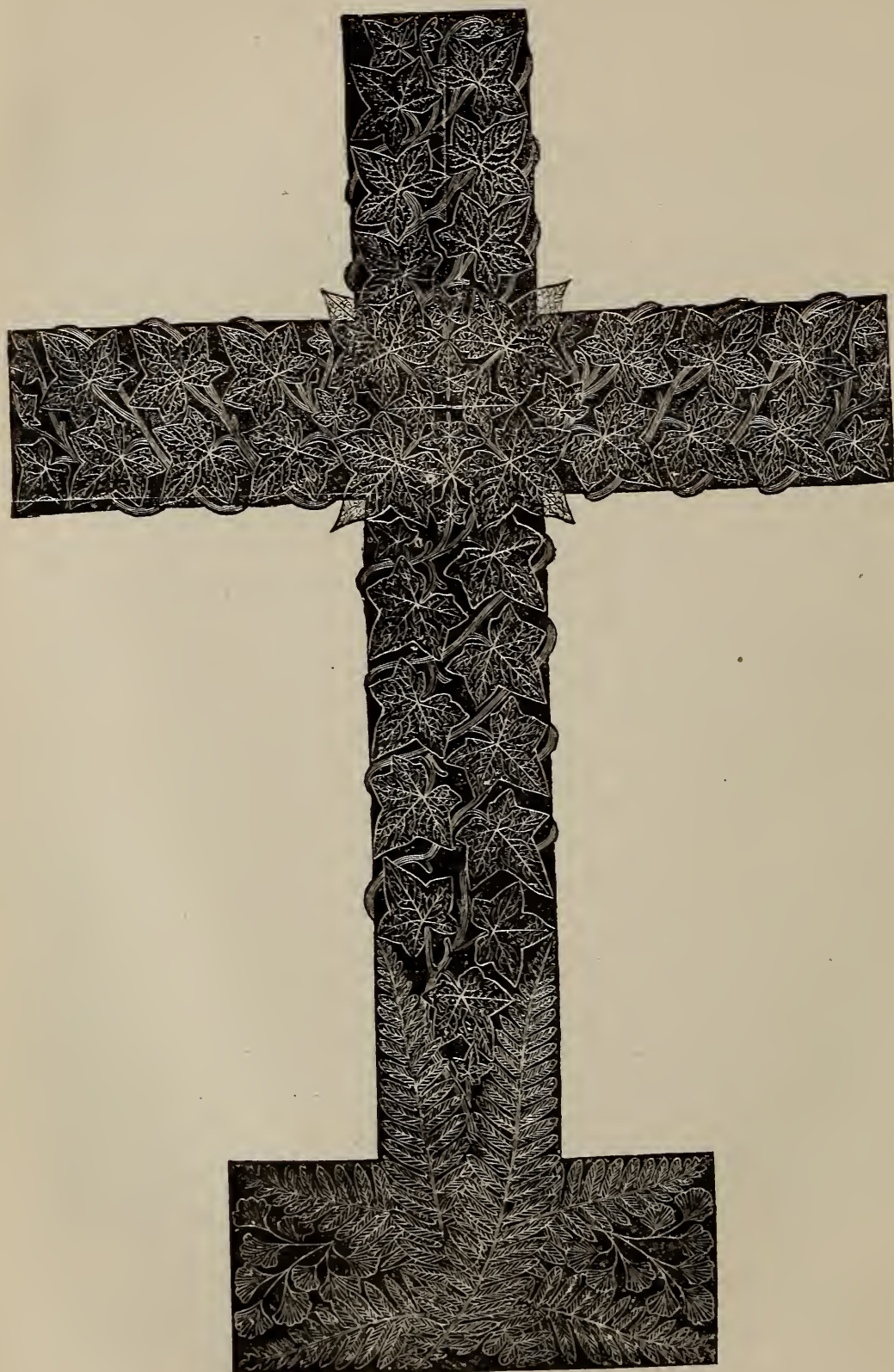


Fig. 9. An Ivy-Leaf Cross. Design in Skeleton Leaves.

upon pieces of card; then, while damp, with a needle and camel's-hair brush, so arrange each tiny leaflet, placing the sprays in natural position, and so distributing the various fronds that they form graceful and natural groups. Then lay them under folds of soft paper, pressing gently upon the surface, to extract the moisture; as soon as sufficiently dry, lay each card between sheets of tissue-paper, place newspapers over and under, and place under weights. This is a good method of drying any fine leaves.

When dry, the papers may be removed by pressing upon the under side, and raising the edges with the point of a knife.

Clover-leaves, of various sizes, will be found to form beautiful bells, imitating Lily of the Valley, by fastening the edges together with a white stamen in the center. Very small ones are necessary for this purpose. The large ones, used singly, may be made to appear like Lilies, Campanula, etc.

The long feather-like grasses, when bleached, are a fine addition to these bouquets, and, by placing parts of them as centers, with certain small leaves around very many varieties of flowers and buds can be imitated, that will prove extremely effective.

These arrangements of Phantom flowers are not only charming in themselves, but, on account of the difficulty in making them, are of inestimable value.

We introduce here a beautiful design, Fig. 9, which is constructed as follows: Get a plain, wooden cross made in form like the one here figured, but of as large size as you choose, and cover it with black velvet. This part of the work must be done very neatly, indeed. The velvet must be cut exactly and evenly. A correct measurement should be made, previously, of the width required, and then the velvet should be stretched, tightly and evenly, over the wood. No wrinkles should ruffle the flat surface, and this blemish you will find difficult to avoid if the material is not cut straight, and if the *right way of the stuff*—that is, the selvedge way—is not taken for the length. When the cross is ready for further adornment, twine a wreath of ivy-leaves around it, and let ferns lie at the base. Now, how can this be done? Twigs won't bend; bleached branches will be too brittle for this purpose. We must have recourse to a little deception. Get some very coarse crochet cotton, and stiffen it with gum. When dry, this will be pliable enough for your purposes, and will suit the requirement admirably well. Put the would-be stalk half way up the middle rib, at the back of the leaf, and fasten it with the dissolved isinglass. The making of the wreath requires great nicety, as you will perceive, but the effect of the whole work, when completed, is very ornamental, indeed.

AUTUMN LEAVES.—PRESERVATION.—PRETTY ARRANGEMENTS.

Those who have experimented in pressing and preserving autumn leaves, by means of varnishing, ironing, etc., are aware of the fact of their work proving

unsatisfactory, from the fact of their changing color, becoming spotted, curling at the edges, etc.

Now, for the past year or two, we have followed a different course; and our success has been so signal, that we feel glad to mention our method to our readers, in hopes of their testing it with as much satisfaction as we have done.

As soon as the trees begin to change their livery in the Autumn, begin making collections of all the various colors and shades of color, as the leaves gathered early always retain their color the longest. Gather as large a supply as possible, as it is always desirable to have a large number, and good variety, from which to make selections. Large leaves work up well on large panels; such as folding-screens, tables, etc., in imitation of Japanese work; and small leaves and sprays are valuable for fine work, and also for bouquets.

Old books are best as a receptacle for drying. We use old Patent Office Report books, and others of similar character; and some files of old newspapers, and magazines are invaluable. "Blank-book" paper is too stiff to answer well, still such can be made available in case of necessity. Commence placing the leaves at the back part of the book, laying each one smoothly, and never allowing them to touch each other, nor placing too many on one page; turn five or six pages upon these, and place another layer; continuing this until the book is full. Then place in a cool, dry place, under a heavy weight for twenty-four hours, or until the following day, when remove to dry books, and again place under pressure as before. This change is made three times in all, and after the last, they remain in press for several days, when they will be found in beautiful condition, and ready to arrange.

Then procure some cake-wax, such as is used for "fruit molding;" put it in a vessel, and set that in a pan of water upon the stove; when melted, add to it a few drops of turpentine or fir balsam, in order to render the wax pliable; by which means, the leaves can be bent into any form desired. If the wax is in the proper condition, the process may be continued, and this is best ascertained by dipping a leaf and drawing it over the edge of the pan upon both sides; hold it up by the stem with the face up, horizontally, when, if the wax is at right temperature, the leaf will appear as if newly varnished; if too hot, it will shrivel; if too cold, will cool in lumps, and present a dull, rough appearance. When the wax is made of proper temperature, by more or less heat, proceed to dip the leaves one by one, or spray by spray, and holding each until slightly cool; then placing upon newspapers to harden perfectly. These will present the natural appearance of the leaf; but, if a glossy surface is desired for any of them, they may receive a thin coat of Demar varnish, applied with a camel's-hair brush.

A friend writes us as follows of some pretty arrangements, which have been made successfully by her:

"To arrange single leaves into bouquets, get green thread wire, and cut into

pieces as long as you wish, for stems; break the stem nearly off the leaf, then pass the end of the wire through the bottom of the leaf; draw it through about an inch, then bend it down, and twist around the remaining stem and long wire, so as to hold the leaf firmly. After the leaves are fixed, arrange them in bouquets with a few pressed ferns; these will be pretty for your small vases. For large bouquets, use large sprays of leaves, sumac and ferns, mix a few dried or crystallized grasses and grain, black alder, black brier and bittersweet berries, and you will have as handsome bouquets for your stands and mantels as you could wish. Small clusters of autumn leaves and ferns prettily arranged on the picture-cords look nicely. Blackberry vines twined on the cords and left to hang gracefully around the picture-frame, with a cluster of bright berries and ferns here and there, are beautiful. A butterfly on a cluster of ferns is pretty on picture-cords. A corner-bracket draped with Spanish moss may be filled with autumn leaves, and two or three butterflies among them. Ferns filled in around a bracket form a pretty background for a vase of berries and leaves. You can make pretty lambrequins by pinning autumn leaves and ferns in graceful forms on your lace curtains; and you can ornament your white shades with them in the same manner.

Another pretty ornament is made of sticks about a foot high; take three, and cross to form a rustic stand, cover them with gray moss and a few berries and leaves; set a bird's nest in the hollow between the sticks, then get a pretty stuffed bird and set it on the nest.

To make anchors, crosses, stars, and wreaths, cut the forms out of pasteboard, and then sew autumn leaves on them, arranging the different colors and sizes prettily; these are very pretty to use in a great many ways. Sometimes we cut the centers of the stars out and use for a picture-frame, inserting a photograph or a small picture. They are odd and pretty.

The best time to gather ferns for winter use is September and October, as then the frost turns them white, and you can get them from deepest green to almost white, and they add so much to winter decoration. Also, collect all kinds of wild grasses, of which you will find a great variety, and quantities of autumn berries. A person of taste can think of many ways to arrange these bright treasures of Autumn.

HOW TO ARRANGE AUTUMN LEAVES.

Take a piece of Bristol-board about 7 x 9 inches, and arrange a group of leaves and ferns upon it; sew them on, neatly covering all the stitches with the leaves, and finish at the bottom with a spray of tiny leaves; frame in a passe-partout, and you will find it as handsome as a painting. Another way is to take a sheet of Bristol-board and cover with black velveteen; get a small brown or black straw basket, such as are used for wax fruit and flowers; cut into and glue one-half on the velveteen, then fill with the brightest leaves, sumac and ferns, grasses and



Fig. 10. Wreath of Autumn Leaves.

berries; get a few small vines, such as you will find in the woods, and preserve them; then twine them around the handle of the basket, and arrange others to slope gracefully over the sides; frame in a deep frame, and it will win admiration from all who see it. Another ornament that my friends admired, last Winter, was a cross of black walnut, with carved base about fourteen inches high, twined with a wreath of autumn leaves, berries and green moss, which you can procure at the florist's. The cross, you can get a carpenter to make for you. Then take your smallest leaves—I did not use any over an inch long—take a piece of green thread wire, about three-quarters of a yard long, for the formation of the wreath; then take pieces of the wire about one and a half inches long, for stems to the leaves; prepare them as already described. When ready, commence by fastening a cluster of the moss on one end of the long wire, with a small piece; then arrange the leaves on the long wire by twisting their wire-stems around the long wire, taking care to bring the leaf near enough to the foundation wire so that when the next is put on it will hide the stem of the first. Continue in this way, arranging the colors with care, and interspersing a little moss here and there to give a good effect. When done, fasten to the cross by means of small black pins, twining the wreath around the cross, and bending the leaves so they will look graceful. At the base of the cross, arrange moss, berries and leaves; also, fasten a spray of leaves and moss near the ends of the arms of the cross, so as to slope prettily, and the cross is finished."

IMITATION OF JAPANESE INLAID WORK.

This method of decorating various articles of wood is not new, in itself, but some additional improvements which have been made to it, will, perhaps, be at least somewhat novel to a portion of our readers; and, we hope, interesting to all.

The work consists in fastening upon a smooth wooden surface, in pleasing and graceful forms (*a la* Japanese), variously-shaped and colored leaves, which have been subjected to a heavy pressure, until perfectly flat and smooth; and which, after the surface has been so varnished and polished as to present a face as smooth and hard as glass, will appear as if the whole were one unbroken surface; which is the high perfection of art in the Japanese work.

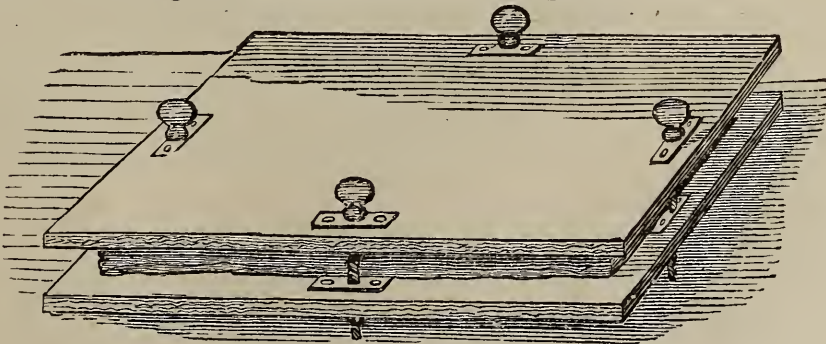


Fig. 11. Botanist's Press.

All persons who carry the collecting and pressing of leaves to any extent, should provide themselves with the simple contrivance called, "The Botanical Press;" and with such a convenience, a large number of leaves can be collected and prepared for this purpose, in a very short time. The number, colors, and size, should be as varied and extensive as possible, in order to have a sufficient store from which to make selections; and, in case of extensive borders, a number of one size and kind must be prepared.

By the application of these pressed leaves, many worn and defaced articles, such as cabinets, boxes, cases, frames, and sets of bed-room furniture, may be renovated and made to appear like rich inlaid wood.

In forming the patterns upon the wood, regard must be had not only to the form and size of the leaves, but also to the various colors and shades of each particular piece, as it is applied, in order to produce that harmony or contrast which is so effective.

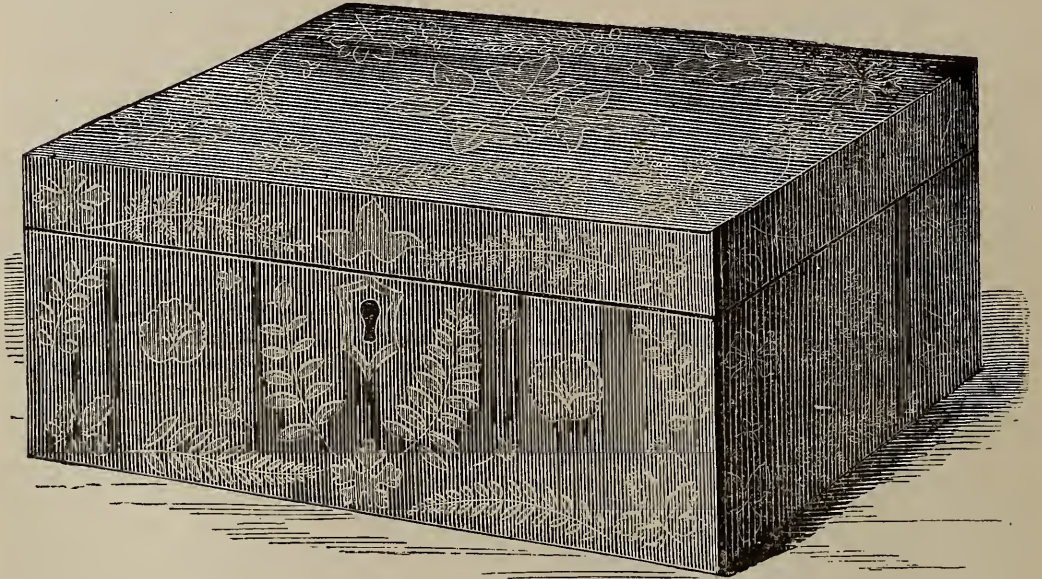


Fig. 12. Fancy Box.

After pressing the leaves, which must be handled carefully on account of their brittleness, proceed to arrange them in figures or borders, on a sheet of white paper.

Then, having the wooden surface made perfectly smooth and stained in imitation of ebony, proceed to apply each separate leaf, raising it carefully from the paper, and painting the underside with *very thin* glue; should the stems remain and appear too thick, split off the under section carefully with a *sharp* knife. Having thus arranged the entire design upon one flat side, lay a weight upon it until dry; using the precaution to place a piece of oiled paper over the work, to prevent its adhering and being dragged up, when the weight is removed.



Fig. 13. Screen Decorated with Leaf-Work.

After the whole is done and dry, wipe off any glue which may have oozed from beneath the leaves, and finish with a coat of best Copal varnish. In some cases a little transparent color will improve certain parts, if "touched up" carefully, and lines or bands of gold and color between the designs, as shown in the screen, Fig. 13; which, as an example of large leaf work, is perhaps one of the most elegant articles that could be desired; and such a folding-screen is one of the most useful and imposing articles of furniture a house can contain; if upon castors, easily moved from place to place, and always ready to be placed in front of a bed, or in some other position where privacy is desired, or a glaze of

light unpleasant. Plain pine wood sawed in four panels, six feet seven inches high by two feet four inches wide, united with hinges and placed upon castors, it is not a costly "affair" in the commencement; but after the aforesaid ornamentation

is finished, upon a finely-stained ground, with lines of gilding and color, it becomes a piece of rich and elegant furniture. So, likewise, the wash-stand, Fig. 14, which idea may be carried out upon the bureau, head and foot board of bed, chairs and little stand, thus changing a plain, shabby set of bed-room furniture into something more than merely tasteful, even elegant. We assure our readers the result is well worth all the trouble, time and patience, expended upon it.

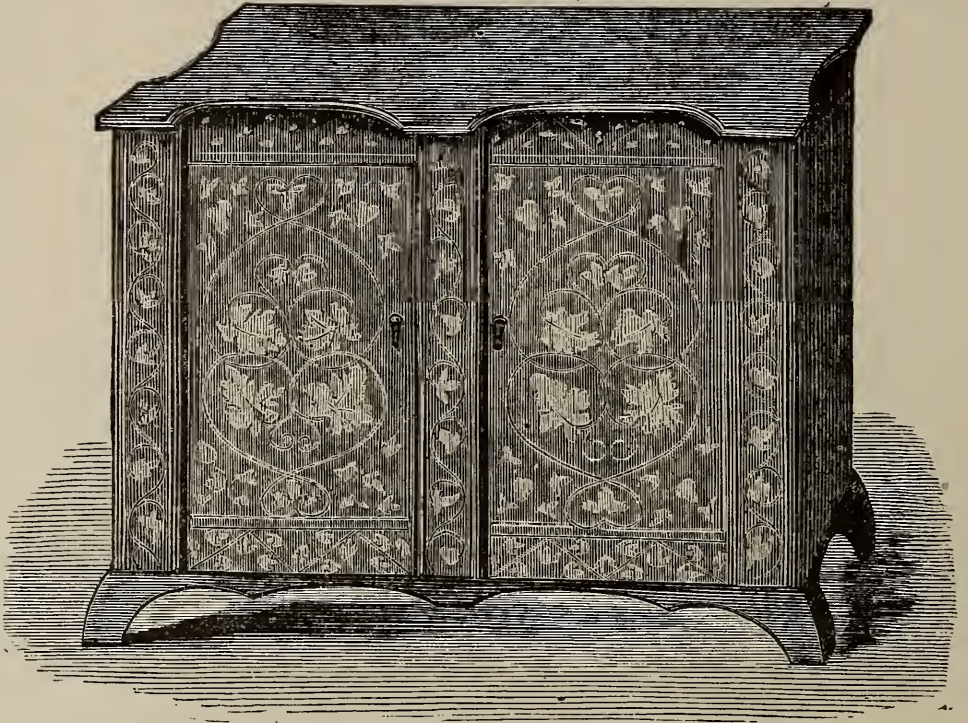


Fig. 14. Wash-Stand.

ORNAMENTATION WITH INDIA INK.

The application of this mode of ornamentation is almost universal, being adapted to the surface of a center-table, to that of a paper-cutter, or card-case.

The wood for this purpose should be of close grain, and hard, even surface, such as satin-wood, *white* maple, white poplar, some specimens of pine, etc.; but with care any light surface may be made to answer. The design is first drawn in outline with a lead pencil, very lightly; the white parts filled in with cake white, the black with repeated coats of India ink, and the intermediate shades with sepia and shades of gray. Certain portions are left in the natural shades of the wood, which point must be decided by the taste of the artist. We have recently colored an oval table in this way, forming one of the most exquisite articles of furniture, that can be imagined. A monogram or some other figure or device may be placed in the center.

After painting in the colors with camel's-hair brushes, the fine pencilings and outlines may be gone over with a mathematical pen.

The most difficult part of the work is in the finishing. This is done, only upon the painted parts, when there is sufficient skill to admit of it; but for the mere amateur, it will, perhaps, be best to paint the entire surface with fine Demar varnish, using the utmost care to lay it smoothly. When dry, give a second coat; let this dry, at least two days, in a place secure from dust; then, with great care, polish the surface, dipping a soft woolen, or chamois-skin pad, made quite wet, into finely pulverized pumice-stone, using only gentle friction. When the entire surface is thus gone over, rinse all the powder off thoroughly; dry, and again varnish and polish; proceed thus, until a surface is obtained that is perfectly mirror-like; then, give a final coat of varnish. Use great care in rubbing, not to reach the paint beneath the varnish, as this would ruin the entire work. This mode of painting will be found exquisite upon white card-board, or paper.

DRYING FLOWERS.

The following directions for preserving flowers, we have seen in many different periodicals, both European and American; but, as the method recommended by a correspondent of "The Ladies' Floral Cabinet" (Rev. Ed. Huber), embodies all that the various journals have published, we copy his method precisely as he has given it in that journal:

"In some parts of Germany, the business of drying flowers is extensively carried on, and they have become quite an important article of export. Thousands of tasteful bouquets, wreaths, and baskets of these flowers, are annually sent to Paris, where they are in constant demand. The process is very simple, and with a little experience, almost any one may successfully dry flowers, and keep them in a state of perfection for a long time.

For a first trial, take a common cigar-box, or any box of convenient size. You may also bore several holes in the bottom, and over these holes paste strong stiff paper.

The next thing of importance is the preparation of the sand. Fine river-sand, baked thoroughly dry, is the best adapted to this purpose. The leaves of many flowers are so glutinous, that sand adheres to them with great tenacity, which will spoil the dried specimens. To prevent this, the sand is prepared in the following manner:—To twelve and one-half pounds of well dried or baked sand, take one ounce of stearin. Put the sand in a large flat pan over a good fire, heat it to such a degree that a small piece of stearin will immediately melt on it (the stearin should be scraped into fine shavings); now scatter over one or two teaspoonfuls of it on the heated sand, being careful to stir the whole thoroughly and constantly. After the first portion has been well absorbed by the sand, add another spoonful, and so on until the whole has been added. This requires care

and some patience; do not get tired of stirring, and do not take the pan from the fire until every grain has received its proper share of stearin.

Now pick out the flowers you wish to dry; they should be free from dew or any moisture; through a fine sieve, sift a layer of sand a quarter of an inch deep into the box; now, lay carefully as many flowers and leaves on the sand as you can; the space between the larger flowers may be filled up by smaller ones; on



Fig. 15. Bouquet of Dried Flowers.

this layer of flowers, carefully sift another layer of sand; do not press the sand down with your hands, this would spoil the natural shape of the flowers; but knock gently, with your fingers, on the sides and bottom of the box, until every little space, between and under the flowers, is well filled up; then put in another layer of flowers, and proceed as before, until the box is full. Tie down the lid with good strong cord, and put the box in a warm place. If, in your own house, there is not a place constantly warm, place under or near a stove, take the box to your baker's, and put it in a good warm position on his oven. In two to four days, the flowers will be perfectly dry, if the situation is really warm. When only placed in the sun, it requires a much longer time.

When you wish to take out the flowers, cut through the paper at the bottom, and let the sand slowly run out. The flowers at first are so brittle that you cannot take them out without breaking them; put the box in a cool, moist place in a cellar or a ditch, for several hours; you may then safely remove the contents.

Do not expect to find every flower perfect; some will be spoiled in shape and color. With a little experience, you will soon learn to know that, and leave them out in future trials. But others, you will find in splendid condition, and these will amply repay you for all your trouble. After some practice, you will learn to dry your favorites on a larger scale.

These flowers are very beautiful for winter bouquets, and will look well for a long time, if protected from dust and the rays of the sun.

With flowers furnished with long, slender stems and leaves, you may always be successful. Scabiosa, Pinks, Primulas, Forget-me-nots, Honeysuckles, Pansies, Sweet Peas, etc., are very reliable, but experience will teach you best which to select. Flowers with thick, full corolla, also Tulips, Hyacinths, etc., are entirely useless for this purpose."

CRYSTALLIZING GRASSES, FERNS, ETC.

Although colored and crystallized grasses, etc., are strongly objected to by many persons, still, we must admit, that in some cases, these methods of changing the faded, and generally, somber hues of dried natural productions, are capable of producing beautiful effects. To obtain this result, however, the work must be neatly and carefully prosecuted.

We have all seen the appearance of ground, and trees, and rocks, on some winter morning when, during the hours of our slumber, the soft snow had quietly fallen, and been quickly followed by a sudden change of atmosphere to intense cold, with a slight sprinkling of sleet, which gave the whole landscape before us that lovely appearance of being thickly dusted with "diamond powder," gemmed with sparkling brilliants, crusted with "liquidized diamonds." Well, this may be almost perfectly imitated by crystallization and frosting, and we must confess we consider it, in many cases, a "*decided improvement*." This crystallizing with alum may be done in such a manner as to produce several

kinds of crystals. If alum is dissolved in cold water, it will take about fifteen parts of water to one of alum, or a pint of water to an ounce of pure alum; but, by dissolving in boiling water, the pint of water will take up a pound of alum, and it is by this process that the crystals are formed, and, herein is where many persons fail; that is, they attempt to crystallize by dissolving only the amount of alum that cold water will take; whereas, the proper method is to continue adding alum until a "*saturated solution*" is formed (or it will dissolve no more), whenever large and heavy masses of crystal are desired; but if delicate and well-defined small crystals are formed, make a boiling solution of one pint of water and only an ounce or so of alum, which will cover the objects placed in it, while hot, with perfect crystals when it becomes cold. For an ordinary collection of grasses and ferns, sufficient for two bouquets, or a basket, take a pound of alum and one gallon of water; boil, until dissolved, and when *cool*, having tied the grass in small bundles, pour the solution of alum into a glazed jar or basin, and placing sticks across the rim, from side to side, suspend the bunches from these so that they hang down, and are immersed in the water; then place the jar in a safe place, where it will not be disturbed for several hours, or, perhaps, during a night.

Do not expect that the crystals will be always formed as soon as the solution becomes cold, for it may be twelve or fifteen hours, perhaps even longer, before the deposit commences; this depends on the temperature of the room and other causes. Frequently those crystals most slowly deposited are the most perfect and brilliant, so we may feel that "patient waiting is no loss." If you should grow impatient, however, and there is cause for haste, add more alum, dissolving a quarter of a pound of alum in a very little boiling water, and adding it to that in the jar. When the grasses, etc., appear sufficiently coated, remove and hang them up to drain, and dry off.

Slender grass should not be too heavily crystallized, as it causes them to bend too much to appear graceful; this, however, will be learned by experience.

It is sometimes desirable to give the crystals a frosty appearance; this is done by placing them before the fire where they will dry off rapidly, which will give them that white look, like crushed ice or frosted snow.

CRYSTALLIZED FLOWERS AND FOLIAGE.

Tie the flowers and leaves of various kinds, such as Violets, Pansies, Geraniums, Ivy, Myrtles, Ferns, etc., to stems of wire; or, if desired, fasten upon the bottom of shallow baskets or other receptacles, and dip them into a solution of alum that has become perfectly cold. The solution should be what is termed a "*saturated solution*;" that is, the water should dissolve all the alum it will. When the alum has formed a clear, light covering upon the surface of the flowers and leaves, and sufficient adheres to envelop everything with crystal



Fig. 16. Bouquet of Spring Flowers and Grasses.

drops, remove them with great care, and allow to drip for several hours, until perfectly dry, when the flowers will present the most charming appearance, and be lovely ornaments for any apartment. The baskets thus ornamented are very beautiful ornaments, and will long retain their first and lovely appearance.

COLORING GRASSES.



Fig. 17. Bouquet of Dried Grasses.

In making rustic pictures of various kinds, also in arranging bunches of autumn leaves, ferns and other "winter bouquets," it is sometimes desirable to add grasses as a means of producing that softness, which *fine foliage alone* is capable of imparting to any arrangement of flowers. These grasses may be dried in such a manner that a portion, at least, of their natural, vivid green and yellow coloring, may be retained, but it is impossible to preserve it perfectly; and as this lovely, natural color, is one of the most beautiful

characteristics of a collection of winter leaves, etc., it becomes a matter of importance to imitate those bright tints of summer, which are so effective. To do this, we must have recourse to dyes of various shades and colors. Now, any one who has examined the beautiful collections of "winter bouquets," as they are called, which have added such brightness to our homes and public exhibitions during the past few years, must have observed the predominance of the shades of yellow, brown and russet, which, even though the arrangement may have been ever so tasteful, could not be perfectly satisfactory to an artistic eye, which always seeks for imposing contrasts or perfect harmony.

Another striking feature in some of these flower arrangements, is a superabundance of the vivid green, and orange-brown dyed mosses, which is sent us from Germany; and this is a still greater mistake, as they are so exceedingly bright and unnatural, that they give an *artificial* appearance to that which should be simply natural.

The finest and most artistic effects are produced by the addition of *rose-shades*, contrasted with *palest* blue; scarlet, and the light golden tints of some natural grasses; greens of various shades, but never the glazing dyed colors in grasses, reserving these for the addition of *a few bright leaves*.

The best method of coloring grasses and leaves with flowers, also, is to merely dip them into the various spirituous solutions of aniline; these may be procured in many beautiful shades of red, blue, orange, purple, rose, etc., and the depth of color can be regulated by making the dye more or less strong by the addition of spirits of methyl. After removing from the dye, they must be lightly shaken out and exposed to the air, in order to dry off the spirit and remove any odor.

Another method of coloring certain parts is by using a pink saucer, which may be obtained from a druggist, and will color sufficient flowers for several bouquets; and this will produce a finer tint than the aniline; but for mauve, violet and purple, the anilines are preferable.

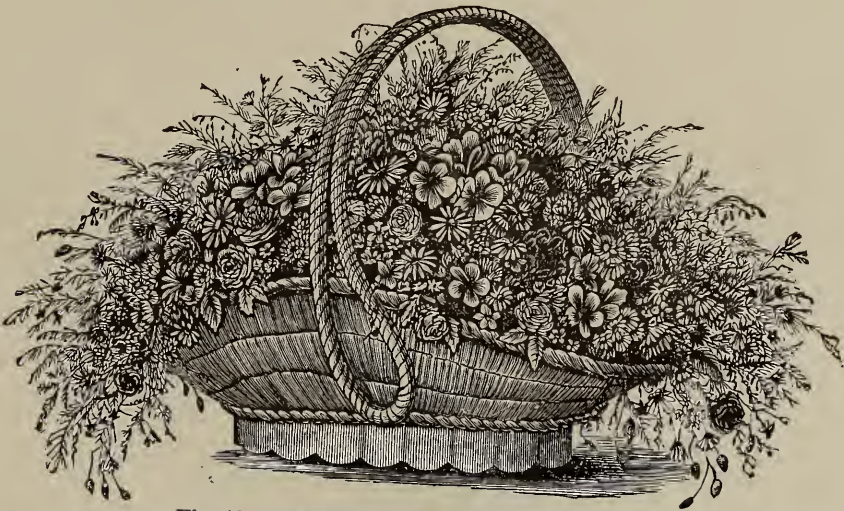


Fig. 18. Basket of Grasses and Dried Flowers.

In dyeing some grasses, it is necessary to bleach them, especially if they are of a deep, and yet disagreeable color. To do this, recourse is had to the chloride of lime, or properly speaking, chlorinated lime, taking two teaspoonfuls; and after wetting, and mashing out all lumps, dissolving in a quart of water, with a little "acetic acid" added, sufficient to produce a decided odor of chlorine, let it stand, and pour off the clear liquid, or strain through a tammy

with fine perforations; if kept for any time, decant into opaque bottles, and cork tightly. In this liquid, suspend or immerse the grasses until white, or almost so; for some grasses will not bleach to perfect whiteness, while others will do so in about ten or fifteen minutes. After bleaching in this manner, remove from the lime, rinse through clear water, and hang in the sun or air, until dry. If they are desired for bouquets, they should be placed in an upright position while damp, with the heads drooping, in order to attain a graceful curve.

In dyeing, the colors for grasses should properly be shades of green, brown, and gold color, applied in the same manner as those for

DYEING FLOWERS.

When the everlasting flowers (or "Immortelles" of the French) are of a homely color, it is desirable, perhaps, to dye them some pleasing shade; or, again, as they are generally in a natural state, of only a few colors, such as yellow, rose and white, and a variety is desirable in a collection, it is customary, in Europe, especially, to resort to coloring as a means of imparting brightness and beauty to a bouquet, or other "arrangement" of these flowers.

The Ammobium, White Acroclinium, Pearly Everlasting, Xeranthemum of one kind, and the white Gomphrena, are colorless in themselves, and, with some little preparation of cleansing, may be dyed without bleaching, or fading. Those which require the color changed must be placed in a solution of Castile (white) soap and warm water, with a little borax added; to an ounce and a half of shaved soap, putting one quart of water and a piece of borax as large as a filbert. Place the flowers in this while it is boiling hot, keeping them upon the stove for a half hour or so; then rinse in cold, clear water, repeating the process until the color is removed.

White flowers and grasses may be dyed with the aniline dyes, as before mentioned; or, for some shades, Brazil-wood, cudbear, cochineal, anetta, and other old-fashioned dyes may be used, but will not prove so clear and brilliant as the former. Some, too, may have the natural colors changed, spotted, striped, etc., by using acids, alum, lye and other agents, and for some touches of transparent colors, produce fine effects. In using the aniline dyes, all that is required is to mix the liquid or powder with boiling water, and soak the flowers or grasses in this until sufficiently dyed; or proceed according to the directions upon the package, substituting the flowers, etc., instead of the silk or other fabric for coloring, which directions are printed.

Ferns, for winter collections, should be carefully gathered, and immediately put under press, or placed in water; if, however, by any necessity this is impossible, and they become wilted, place them under water for a short time, when they will revive, and must be laid upon a soft towel or napkin until dried off somewhat; then placed in a book, and pressed, using care to change, each day.

SEA-MOSSES.

Albums, or certain portions of scrap-books, devoted to the preservation of these lovely sea-flowers, will be found a great acquisition to a "table collection" of interesting "knick-knacks," and afford a vast amount of pleasure, as well. The best time for collecting "Sea-Mosses and Grasses" is during July and August, and perhaps the early part of September. They should be gathered carefully, the utmost pains being taken not to break or tangle them. A tin box or pail with lid, should be filled with sea-water, and into this the specimens placed; as, if merely thrown into a basket, in a dry state, they will wilt and die very soon. When the tide is out farthest, visit the shore and search in all the little pools, among the rocks and in the nooks and crannies along the beach, turning over the collections of stones, shells, sand, etc., that have been thrown up by the waves, especially after a storm. When you return from your quest, take a basin of clear, fresh water, and carefully rinse each spray, passing the pieces back and forth gently, through the water; then, slipping a piece of card under each piece, float it off into another shallow pan or dish of clear, fresh water, to allow it to assume its natural form. When each tiny fiber and shired has washed up separately, take a piece of drawing-paper or fine Bristol-board, cut to the proper proportion and shape, and, slipping it beneath the spray, with a sharp-pointed instrument, lay every strand in proper position; cutting out all superabundant branches, and placing the various parts, so that a graceful, gossamer-like spray appears lying upon the white card-board. Then, raising the card, hold it up in a slanting position and pour off the water, using great care not to disturb or misplace the various thread-like branches. Let these cards dry off partially, and, while a little damp, lay soft folds of old linen or tissue-paper upon them and place under a moderate pressure. Examine them every day for one week, changing the papers or books used to absorb the moisture at least once each day; and when the specimens are large and rather thick, it may be necessary to repeat this twice a day during the first three days.

In separating and examining the weeds, there will be found some which are of a gummy or glutinous character; these must not be placed with the others, but dried upon cards in the air; then placed for a moment, so that the paper beneath them rest upon a plate of clear water, wiped or rather patted with a soft napkin and placed under a book or other light weight, until dry.

If any mosses or weeds are found that have not adhered to the paper while under pressure, remove them, and paint over the whole surface with Demar varnish or turpentine, with a little gum-mastic rubbed into it,—about one ounce of turpentine to two drams of gum.

The fine, fibrous mosses will be fit to remove to the album in about one week, but the heavier pieces require two, and sometimes three weeks to dry—very much depending upon attention to the changing of the papers. Some of the large and branching pieces may be dried without pressing, and arranged in vases.

Various other arrangements may be made of these lovely sea-flowers, in which taste and ingenuity may be extensively displayed. Crosses, lyres, harps, anchors, etc., can be formed of the fine parts, and with the addition of floss silk, zephyr, chenille, and a little "frosting," exquisite vines, with leaves and flowers, may be arranged, while with sand and shells, a piece of mirror and fragment of rocks, a lovely little piece may be easily formed, and will prove a fine addition to an album or a charming ornament for a shell or coral frame.

The lovely little Swiss baskets, sold at the floral and fancy stores, also form beautiful ornaments when filled with these exquisite sea-weeds. They are first cut in two, longitudinally, and fastened to a white card-board foundation, by touching the cut edges of sides and handle with strong gum-arabic mucilage, and fixing in the center of the card. When dry and finely fixed, arrange a background with the fine parts of the moss, fastened against the white card, forming a fine tracery of brown and purple "*grasses and ferns*," imitated with the weeds. Then fill in with the bright parts, formed into flowers and foliage, with the aid of scraps of "floss silk," zephyr and chenille, using tiny pieces as buds or berries, forming lovely little Moss-roses of the beautiful shades of rose, pink and green moss, pansies of the purplish and yellow colors, white flowers (by bleaching a few sprays with chloride of lime), pinks, geraniums, roses and various other flowers of the crimson shades; and long, feathery strands form fine flowers by twisting them into form and fastening with silk or fine wire; a few tiny shells may be added here and there, and some strands of the tangled weed, sand and minute shells, dusted with fine "diamond powder," and hung from the bottom or sides of the basket. A monogram, or the Christian name or initials, placed beneath, formed with the fine leaves of the mosses, makes a beautiful finish, and such a collection, framed in shells or coral, forms a charming addition to a tasteful room.

In arranging Sea-Mosses in a scrap-book, the beautiful enameled and painted shells, which are now imported from Europe, and sold at the fancy stores, form an appropriate and elegant addition; and, as they may be procured for a comparatively moderate price, we would recommend them as exceedingly satisfactory, thus applied.

WOOD-MOSSES.

Wood-Mosses and Lichens can also be used to beautiful advantage; and a friend, writing, thus describes some charming and inexpensive ornaments constructed out of the natural moss found in the forest:

"Mosses can be advantageously gathered in the woods at almost any season of the year. I found beautiful specimens the other day deep under the snow, but I generally succeed best in preserving the beauty of those collected in early summer or in November. You scarcely can have too great a variety either of lichens or mosses in this kind of fancy work. Gather such as are to be found

on old rail fences, decaying logs or the bodies of trees in moist, shady woods, and in patches under fallen forest-leaves. Let them dry in a dark, cool place. The body of your frame should be of wood, cut either square or oval, or it may

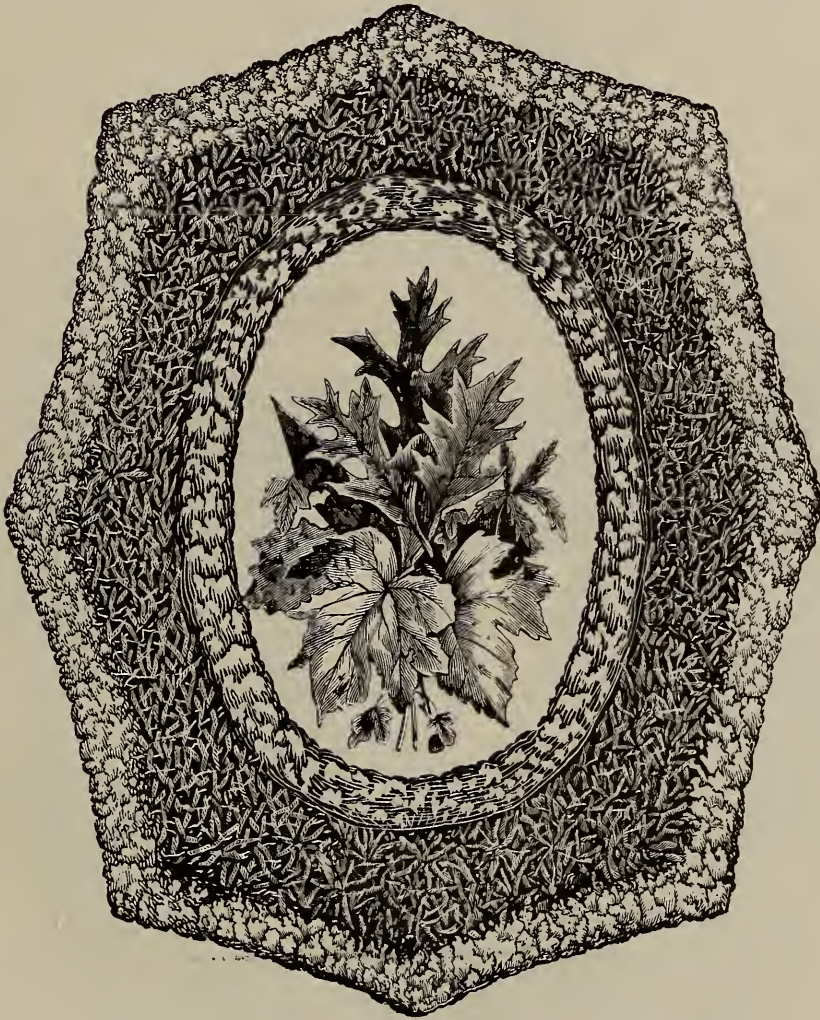


Fig. 19. Moss Frame.

be rectangular at its outer and oval at its inner edge; or better still, formed as found in our illustration. (About Christmas times, I generally have half-a-dozen at once cut out at the wood-turner's, at an expense of about fifteen cents each.) Next make a paste by stirring flour in cold water and cooking it very slightly, stirring all the time; leave it as thick as it can be to work well; apply it to the frame; select and paste on the moss according to your fancy, gradually covering the entire frame, and taking care not to press the moss down any more than is necessary. In putting on the moss and lichens, let them overlap each other as they do when growing, with various shades of green

blending together, and cool grays and pearly shell-forms creeping close upon the bright, emerald tips. Use, mainly, the low, flat varieties, and ornament with little groups of the taller sorts, introducing here and there a fern-like spray with its livelier green. With taste and delicate handling, an exquisite picture-frame may thus be produced at little trouble and almost no expense. For illuminated texts, paintings of flowers or autumnal leaves, these frames are peculiarly effective, though they look well on an engraving, or almost any style of small picture."

Thanking our correspondent for her suggestions, we introduce in this connection a lovely style of moss wall-bracket, which can be made large or small, and for hanging either upon the side-wall or in a corner. The top of the bracket can readily be cut from any soft wood, and a flat stick as long as the bracket is designed to be, securely fastened below it at the back at right angle, so as to

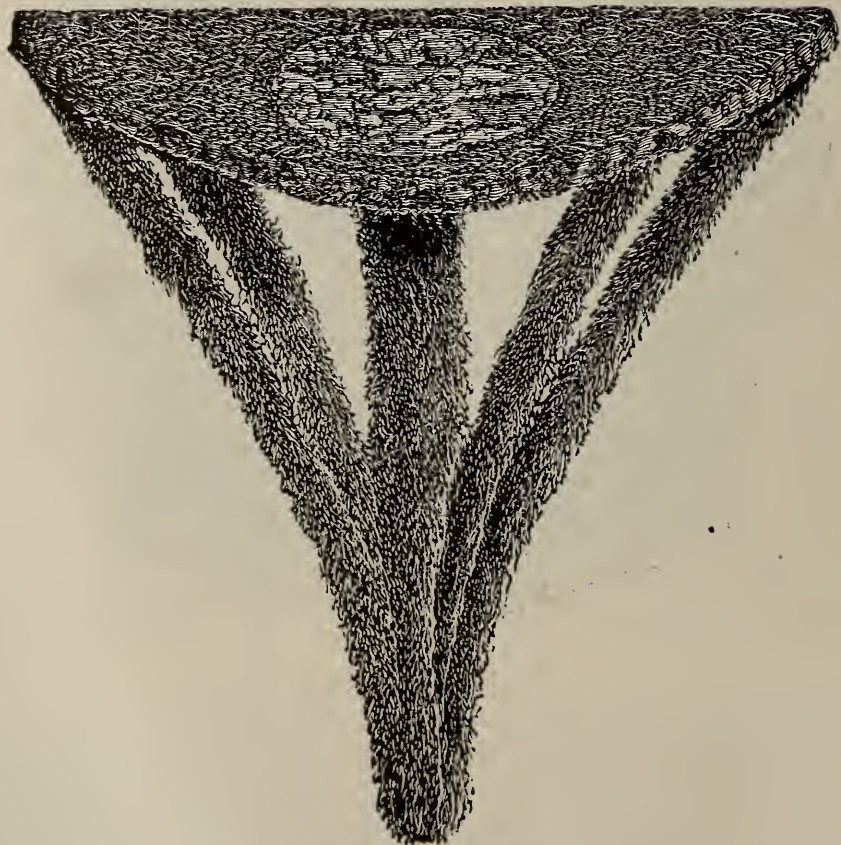


Fig. 20. Moss Bracket.

make the rear view of the frame-work not unlike a letter T. Next obtain a barrel-hoop or two, cut into proper lengths and fasten on as many of these pieces as taste may dictate, taking care to let each piece curve inward. These pieces should meet at the bottom of the brace, and their other ends be secured

at equal distances around the front of the shelf. When all are made firm, your bracket is ready to cover with moss, though for convenience it is well to cover the back brace before the front ones are put in place. The general directions



Fig. 21. Wreath of Mosses and Grasses for Picture-Frames.

given above, for covering picture-frames, will apply for the rest of the work. These moss-brackets have a charming effect when supporting a vase of graceful

grasses, or a growing ivy-plant, or a simple bouquet. In Summer they look well on the walls of vestibules or piazzas, and afford convenient places for depositing wild flowers, sprays of foliage, or any treasure collected in our rambles.

WREATHS OF MOSSES AND GRASSES FOR PICTURE-FRAMES.

A pretty wreath for picture-frames may be made of different grasses, mosses and flowers, dried and pressed between blotting-paper, and gummed on a piece of pasteboard corresponding to the frame of the picture intended to be wreathed. Beginning at the middle of the upper part, arrange, first, one half, and then the other, in such a manner that the stems of the grasses shall be covered. Care must be taken to arrange the colors harmoniously. The stems which come together in the middle of the under part must be covered with a large flower. The wreath may serve, itself, as the frame for a picture—in which case it must be glued on the edge of the picture, which must be mounted and furnished with a glass.

MOUNTING MOSS.

The following is a good method for preserving the leaves of mosses, ferns, etc. Wash them perfectly clean, draining off thoroughly and drying partially, so as to remain flexible; then arrange upon the center of a slide. Over this, place a pane of clean glass, and fasten the two together by clamping or “clip.” Then taking hold of the slide and glass thus united, with a pair of forceps or pliers, hold them in the left hand, and with the right, apply a little “jelly of glycerine,” which may be procured from an optician’s, *certainly*, and perhaps from other places, along the edges of the two, allowing it to run under the glass by capillary attraction. When sufficient has passed, having a spirit-lamp turned low, hold the forceps or clip (*we use a “spring clothes-pin”*) firmly in the hand, and pass it backward and forward over the lamp until the glycerine boils, using care not to crack the glass by heating too rapidly. Clean the slide carefully, and varnish with gold-size. Mosses, mounted in this way, retain the beauty of color far better than when simply dried.

SHELLS.

Fresh-water shells, such as muscles, snails, etc., may be bleached to a snowy whiteness by placing them for a few hours in a solution of chloride of lime; first washing them perfectly clean, then placing them in a jar containing the lime. Place the vessel in the sun, and when sufficiently bleached, remove, and wash in clear water. Then, taking a soft woolen cloth and a little oil and finely-powdered pumice-stone, proceed to polish the surface by continued rubbing; afterward finish with a gentle rubbing with chamois-skin, which will produce a snow-white shell with a highly enameled surface.

LEAF PHOTOGRAPHS.

A simple and effective method of taking leaf photographs is as follows: Procure a few cents worth of bi-chromate of potash, with which make a saturated solution. Pour some of the clear liquid into a shallow dish, and on it float a piece of letter-paper till it is thoroughly and evenly moistened, placing it in the dark to dry, when it should appear of a bright yellow color. On this, place the fern leaf or leaves; under it, a piece of soft black cloth and some folds of newspaper. Place this between two panes of glass, and secure with clamps (spring clothes-pins will answer). Expose to a bright, glaring sunshine, with the rays falling as nearly in a perpendicular as possible. It will soon begin to turn brown, and, in a few hours, a perfect and dark impression will be obtained; when it may be removed from the frame and placed in clear water, which must be changed every few minutes, till the yellow part becomes perfectly white. Sometimes the figures will be perfect, every vein and mark distinct; and these photographs are most interesting and beautiful when collected into a book.

PRESERVING WHITE FLOWERS.

No doubt many of our readers have looked with admiration and wonder upon the chaplet or cross of pure white flowers, preserved as mementos of "friends departed," or as treasured relics of the day when some fair bride stood under the snowy "marriage bell" and carried the lovely bouquet of orange blossoms, camellias, etc., which, within their glass cases, appear as perfect now as in the hour they were gathered.

For many years the art by which these white flowers were preserved was kept a great secret, and only those belonging to the "mystic circle" of the initiated understood the operation; and these reaped rich harvests from those wealthy persons who were willing to pay fabulous prices for the flowers that had rested on the breast of some loved, but departed friend, or graced the wedding of another loved one; but, by one of those accidents which, always in time, expose to light the long-entombed secrets of the wise ones, this interesting process has at last been made public; and we learn that the following process will enable any one to preserve the white and green flowers used upon special occasions, or, perhaps, desired for their beauty of form or other attribute.

Let the flowers be freshly plucked, and of those kinds which have firm texture, of pure white, or at least very delicate tints. If the collection is to be preserved without separating the parts, the green leaves must be removed, as they require a different treatment. This done, take fine paraffine, that is, of the very best quality, which melt in a clean, new tin vessel placed in a pan of boiling water, which must be kept constantly hot around it, so as to keep the paraffine in a liquid state. Into this thin and transparent liquid mass, dip the blossoms; or, if found more convenient, brush each one quickly with a soft camel's-hair of small size, so as to give them a smooth, thin coat that will cover every part of each

petal; and this will form a casing about them that will entirely exclude the air, and prevent their withering. The perfect transparency of the material renders this coating entirely invisible, so that the flowers present that natural appearance which constitutes the peculiar charm of this work.

Green leaves must be coated with green wax, or with paraffine colored with green paint, in powder, tied in a thin, Swiss-muslin bag, and melted in it. Chrome green is best, lightened to proper shade by the addition of chrome yellow; or, if a blue-green leaf is desired, permanent blue added in very small quantity.

We have experimented in this, during the season, by coloring the paraffine with other colors, such as pink, lavender, etc., and have been quite successful with a certain class of flowers. Those fond of experimenting will find this a most interesting field in which to indulge their taste, as the flowers thus preserved are as perfectly natural as if freshly gathered.

Great care is necessary in having the paraffine perfectly liquefied, yet not so hot that it will "cook" the blossoms; for in this case, they will turn brown and "sluff off;" that is, become soft and apparently decayed.

PRESERVING NATURAL FLOWERS OF THE SOFT-PETALED VARIETIES.

Having described the method of preserving flowers by drying them in sand, we will now give still another process, which has been kept a matter of great secrecy, and, of course, excited a vast amount of curiosity in Europe for some years; but which the public periodicals in France and England have been making public for a year or two past. The first flowers we saw preserved in this way was a wreath, in a deep recess frame, exhibited in the window of an art emporium in Chicago, in the year 1871, and we imagined, at the first glance, that they were wax; but, upon examination, found they were natural flowers,—the tints rather lighter than in the fresh state; still, quite perfect in form, and exceedingly delicate and lovely in appearance. Upon inquiry, we were informed that they were imported, and were dried by the fumes of sulphur, though in what manner was not known. From that time we felt greatly interested concerning the process, but had no opportunity of discovering anything more concerning the matter until some time after, when a scientific gentleman explained the process to us; and soon after, we read the same in different journals, and began to make an attempt to preserve a few simple flowers, as an experiment, since which, as we succeeded well, we have continued, increasing our collection; finding the process not only simple, but exceedingly interesting, we assure our readers they can also do, if they will attempt it.

The only articles necessary for this operation are a close box, a pan for the sulphur, and some stick sulphur. Any tight wooden or tin box will answer, with

a little preparation, made as follows:—Supposing there are flowers sufficient to fill a half-peck basket; a wooden box, about two feet square is taken (we find one of the square tea-boxes convenient, as being light and easily handled, and also, because closely papered), and upon the inside, two strips screwed or nailed on opposite sides, upon which the rods holding the flowers are rested. As the box is air-tight, the ignited sulphur would speedily consume the small portion of air contained in the box, and be immediately smothered; it is necessary, therefore, to have a hole or two bored, or a little door with hinge made in one end of the box, which may be opened or closed at pleasure, the former having plugs or corks fitting them tightly.

Our course is this:—Having selected a number of Roses and buds, Fuschias, Dahlias, Larkspurs, Orange Flowers, Camellias, Pansies, etc., we tie them in loose clusters of from two to six or eight, according to size, and hang them upon



Fig. 22. Wreath of Preserved Flowers.

rods, which fit across the box upon the ledges, placing about four rows of them. In an iron pan are some live embers of charcoal, which is set upon the bottom of the box; an ounce or two of crushed sulphur is sprinkled quickly over, and the lid, which, in our case, slides, pushed into place. The little panel or door,

which is on the lower part of one side and has a hinge, is held open for a few minutes until, glancing in, we perceive all is progressing favorably and the fumes are rising from the ignited sulphur, when we close and hook the door, which fits tightly. Throw a heavy blanket over the box, tucking it round closely, and leave it until the following day, or about twenty-four hours, when they will, if all has gone well, be found bleached to a dull white color. This, upon exposing them to the air, in a dry atmosphere, they gradually lose, and assume their own colors, though not of such intense vivid shades, perhaps, as before bleaching, but permanent.

It is of the utmost importance, in this operation, that the box be made perfectly tight and close by pasting muslin or paper over each corner; and if the lid closes down upon the top, to paste a strip around it also, as it can be easily cut open along the crack when the box is to be opened. Some bleaching-boxes are fitted with holes about an inch in diameter at top and bottom, fitted with corks, in order to admit the air; though we prefer the little door as being more convenient; and it consists in simply sawing out an inch square from the side of the box, fastening in on the upper part with a hinge and below with a hook; it, of course, fits closely into the exact place from which it was sawed. Once the sulphur is ignited, and the box should be kept as close as possible; as upon this depends the success of the operation, in a great measure.

The room in which the box is placed should be as dry as possible, for in a damp atmosphere, the bleaching will not be accomplished so satisfactorily.

Flowers, thus preserved, if well arranged, and sealed hermetically under a glass shade or behind a recess frame, will retain their beauty and perfection of form and color for an indefinite time.

The materials necessary for this picture are white card-board, to fit and cover a recess frame of any desired size (the one from which this is taken is one by one and one-half feet), an oval or arched mat to surround the picture, a flat wooden cross of size to suit the frame, white moss, such as is found upon old fences and trees, green moss, dried grasses, everlasting flowers, the scarlet berries or balls called Crabs Eyes, autumn leaves that have been pressed and varnished, dried ferns, white frosting, mucilage of best white gum-arabic, white glue, arrow-root. The white stamens used for wax or paper flowers, and a few green leaves, wax or paper, or dried natural ones, a few crayons of green shades, are serviceable, but not indispensable.

The implements are a mucilage brush, a small sash-brush for glue, sharp knife and scissors, two dredging boxes for arrow-root and frosting, such as are used for pepper, etc., in the kitchen—the latter with large holes, and boxes to hold the various materials, in order to keep them from getting broken and mingled together, which causes much trouble and discomfort.

Having all these articles ready and the cross made, wet it well with rather stiff glue, and place it upon the white card-board, back of the recess, the middle rather



Fig. 23. Easter Cross.

above the center of frame, in order to allow for the ground-work, as seen in the design. Cover the cross with white moss and bark, commencing at the top and covering carefully, one piece slightly overlapping the other, until entirely covered. Take a card box, about half as deep as the recess, cut away the one side and make a hole in the bottom that will admit the bottom of cross, glue it to the recess and cross, and when dry, cover with green moss. Place grasses, flowers, leaves, etc., in tasteful groups around and on it, and train a piece of vine-like fern or vine around the body and over the arms of the cross, with drooping sprays falling carelessly from the arms. When dry, touch lightly with mucilage, dust a little powder and a great deal of frosting upon it and it is done. After the frosting, etc., dries, tap the back of frame lightly to remove loose particles of frosting, etc., then frame carefully.

CHAPTER III.

SPRAY WORK, OR SPATTER-WORK.

THIS popular style of ornamentation has become widely known. Many of our readers, undoubtedly are acquainted with it; yet others, with but an ordinary knowledge of the art, are still unacquainted with a few recent improvements that enhance the beauty of the work to a great degree.



Fig. 1.

This mode of decoration may be applied to any material, and upon any color, provided the surface is smooth and even; looking well alike upon ebony of jet black, hard surface, or upon a thin, transparent piece of Swiss muslin; in the one case, the "spray" being made of light-colored paint, or dye; in the latter, of India ink or other dark tint. The ferns, or other leaves, used for this work, must be pressed or flattened; and the foliage best adapted to it are the kinds with deeply serrated leaves, such as Oak, Maple, Fern, Geranium, Vine, Rose, Ivy, etc.; also, the graceful, waving grasses, and such flowers as Lily of the Valley, Blue-bells and Dicentra; and many of the sea-weeds are particularly well suited to it. A set of table napkins, with tray-cover, etc., are made really elegant by having a small center-piece thus adorned with a monogram, or initial, in the center, and a few sprays of foliage surrounding it, with a little border dividing it from the remaining portion of the article. In Fig. 1 we give a sample of such a set; to form which, pour into a saucer a quantity of good indelible ink, and, having cut out the monogram, or initials, or name, from paper, spread out the article upon a table, or board, and fasten each corner of the paper with needles, or pins, pressed through into the wood, using care that each part rests closely down upon the linen; then, place

around it sprays of ferns, and a few rose-leaves (parts of a spray); then, upon the outer edge, some grasses and ferns, all secured with small needles, or pins, placed perpendicularly; arrange, also, a narrow border, by cutting paper in tiny scallops, with small holes cut at regular distances. The next step is to take a piece of "wire-gauze," or net, or a comb with fine teeth, and, dipping the brush into the ink, rub it gently across the piece of wire, or teeth of the comb, producing a fine spray, which, falling



Fig. 2.

upon the surface, gives a clouded appearance to the material; after thus covering the entire surface, evenly and uniformly, remove *one part* of the rose-leaves; also, a few of the finer parts upon the outer edge, and carefully cast another spray over the surface; after allowing the previous one to dry off, remove another section from the sprays of leaves, and again "spatter," and then remove the border; spatter lightly, and, when dry, lift the monogram, which will, of course, appear perfectly white.

Fig. 2 shows a design capable of adaptation to various articles, but is specially pretty upon Swiss muslin, for tidies, etc. We recently had the opportunity of examining a set of these, which received a prize at a State fair, as the most beautifully adorned fancy article. The set was colored with India ink, upon very sheer muslin; the edge, in wavy lines of ivy-leaves, with berries of deep brown; the centers, all with different patterns, of clusters of leaves and flowers, butterflies, etc.; then lined with thin pink Florence silk, and finished with two rows of narrow, and one wide Valenciennes edging (imitation) formed round the scallops. These tidies were exquisitely beautiful, and well worthy of imitation.

In Fig. 5 is a design for an *antimacassar*, which, being of large size (from one to two and a half yards long), admits of the use of large leaves, and a central group, such as is shown. These Cupids were traced and cut out of paper, and placed in a similar manner to the monogram; then, after raising it as the final step, the shaded parts were put on with a camel's-hair brush, dipped in the liquid used for the spray or spatter-work—sepia, or even indelible ink.

A lovely picture may be made upon white card-board, by proceeding as follows :

Draw a cross, with a graceful vine of ivy running up and trailing over it. Arrange it upon the paper with the parts shaded in observance of the perspective effect. Then cut out all the parts; the vine, the parts of the cross, with the shaded parts upon the body—top and arms cut separately. The cross may be straight, and the arms placed in a horizontal position, or the top of the body cut longitudinally, and the arms placed with the angle slightly acute, as shown in Fig. 3.

The vine, and those grasses, etc., at the foot of the cross, which are to appear in the foreground, should be placed on the card first; then the light parts of the cross cut out, following the direction of the dotted lines; the three shaded parts are cut in separate pieces, and are to be the darkest part of the work, receiving more of the "spray" than any other portion, excepting the ground-work. Shade the whole surface of the card, using the utmost care to have it as fine and granular as the most highly executed photograph; never hurrying over the work, nor taking up too much liquid on the brush, for fear of blotting, and making the dots and specks of uniform size.

The ground-work is an even, light hair-color. Next, proceed to remove the foliage from the back, behind the cross, spatting the entire surface uniformly, again, which will make the foliage the shade of the ground, previous to this application; and the ground one shade darker; then remove the strips, and again shade; then the intermediate foliage, and again shade; then the remaining portions of the cross and the ferns, grasses, and leaves in the foreground, and again shade; when the vine, being removed, will appear upon the merely *tinted* side of the cross, in pure white; vein the leaves with a fine pencil or pen.

Allow the ink *always* to dry, after each shading, for fear of soiling the other parts. The effect produced by this mode of shading is really wonderful to those who have never seen nor attempted this mode. Neatness, care, and a willingness to "patiently wait," are essential to perfect success in this work, and it affords a wide field for the display of ingenuity and artistic skill in arranging and shading, so as to produce the finest results.

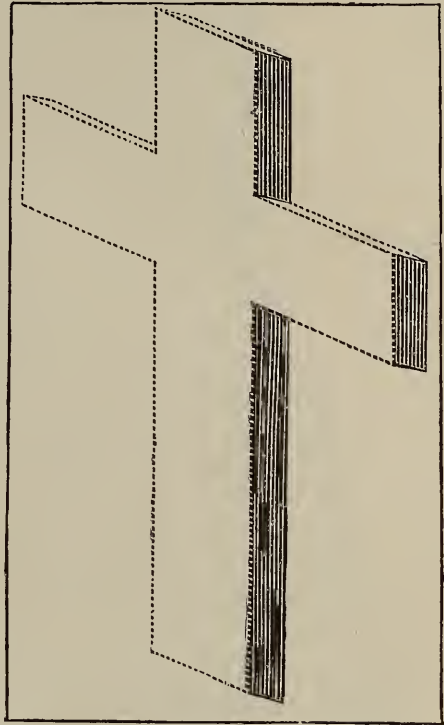


Fig. 3.

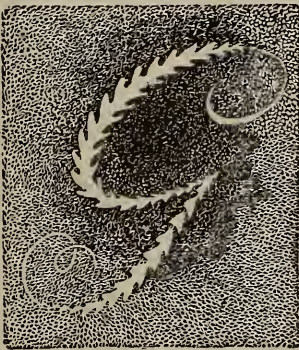


Fig. 4. Initial G.

a wide field for the display of ingenuity and artistic skill in arranging and shading, so as to produce the finest results.



Fig. 5.

Upon a bright green ground, this work affords a beautiful means of ornamenting lamp-shades, the foliage appearing in its own natural color; and, where it is desired to have the figures dark, if the sprays are made by "spattering" with light colors, the effect will be found exceedingly fine. We have seen a walnut table shaded with buff paint, and, after drying, varnished with Copal, which was wonderfully fine. The leaves must be veined with the color used for the shading, in all cases, and sometimes fine touches of light tracing are also required.

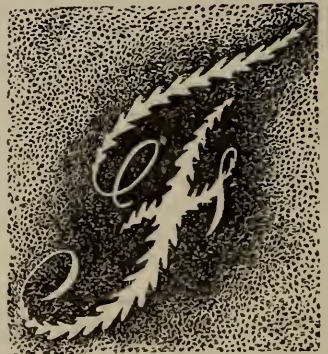


Fig. 6. Initial F.

As the "*spattering*" frequently soils the sleeves and body of the dress, it is well to protect the clothes by wearing an apron with waist and sleeves, which, as we have previously observed, is a wise precaution in many branches of fancy work.



Fig. 7. Section of Spatter-Work Lamp-Shade.

The effect of spatter-work varies with the texture of the material on which the spattering is done, and with the depth of the shading. If it is done on card-board, it is very pretty for lamp-shades, or, when the card-board is exactly the right size, it looks well inserted in the panels of white doors in country houses. Done on light shades of velvet, silk, or cloth, it is very pretty for sofa-pillows, chair-bottoms, pin-cushions, or even neck-ties. These fern-forms look well on



Fig. 8. Spatter-Work Design for Cushions, Screens, Portfolios, Etc.

any of the pretty white-wood articles now so common in our fancy-stores—glove-boxes, fans, table-mats, paper-knives, fire-screens and card-baskets. After the spattering, these wooden articles may be rendered more serviceable by a thin coating of gum-shellac dissolved in alcohol. On damask, the fern-forms are beautiful for table-mats, or on squares of Swiss muslin, bordered with fringe, for tidies. On white muslin pin-cushions and toilet sets, especially if they are lined with colored silk, the effect is charming. In fact, there seems to be no end of the uses that may be made of spatter-work. Some prefer to use violet, green, purple, or red ink, instead of black. For things that need to be washed, indelible ink may be used, but it is hard to work with, though, of course, more satisfactory in the end. In making a card-board lamp-shade, you may first cut the pattern in paper from any shade you prefer. Some are cut in a single crescent-like form, and others are made of six pieces of the shape given in the illustration. The pieces may be scalloped at the top and bottom, and small holes punched at the side edges, through which to pass ribbons for lacing them together. Sometimes it may be easier to bind the edges of the card-board and overhand them together, though lacing is prettier. It adds very much to the effect to cut two rows of little V-shaped slits around the upper and lower edges of the shade, letting one V come in the scallop, the other about half an inch below, and on a line with the lower point of the scallop. When these are cut, press the point of the V in, so that the light may shine through.

Often, on wedding-cards, envelopes, or in magazines, we can find very pretty initial letters or monograms; these may be cut out and employed in the same way as the ferns. If you have to design the initial-letter, make the edges resemble those of ferns as much as possible. These, or the monogram, will often add very much to the effect of the glove-box, tidy, cushion, lamp-shade, or, indeed, any of the fancy articles of which I have spoken. Should you want merely a letter without shading around it, cut out the form carefully, and spatter in the stencil that is left. This, you see, works like a regular stencil-plate, and, with indelible ink, is a very pretty and easy way of marking linen. After you have used this stencil for spattering, it will be useful to keep for marking letters for embroidery.

THE PRESSING OF THE LEAVES.

Almost any sort of foliage may be selected, excepting large, thick leaves. For pressing, place the fresh leaves and twigs between sheets of gray blotting-paper, or between the leaves of a book, curling the stems into graceful tendrils as much as possible. The leaves and branches must be removed and put in other dry places, three or four times, leaving an interval of twenty-four hours between each time. This is done, in order that they may become quite dry; for only then are they fit for use.

SPATTER-WORK DESIGNS.—HOW TO PREPARE THEM.



Fig. 9. A Roll-Mat.

applied to it, and it is produced by a graduation of tints, from black to lightest gray.

LAYING ON THE COLOR.

For this, a brush (a nail brush with a handle is the best; the brush, however, must not be arched) is requisite, and, also, a fine tooth comb. Rub in a saucer the India ink with water, until it has the thickness of thick ink; this operation takes several hours. Then dip the brush into the ink, quite flatly, so that only the tips of the bristles get wet, and beat it out well so that no moisture remains in it; holding the brush, bristles downward, over the work, in the left hand, pass over it with the comb in your right hand, so carefully, that the fine, black rain descends almost without noticeable effect, on the work. Always begin at the center of the work, where the color is to be applied darkest, and proceed carefully towards the edges, which must have a lighter tint. The comb may be passed somewhat more forcibly over the brush, when the ink in the latter is almost exhausted. Of course, the brush must be repeatedly dipped into the

ink, performing the beating-out process every time. The finer the black points descend on the stuff, the more beautiful will the effect of the work be. As already mentioned, the black rain must be allowed to descend almost imperceptibly on the foundation. If, nevertheless, too large a black spot descends anywhere, cover it, by means of a very fine brush,



Fig. 10. Inkstand.

with *white* paint. When the grounding is completed, remove the leaves, place them in books, as heretofore, and then, with a fine brush and India ink, mark veins, tendrils, etc., on the work. Fig. 8 serves as a model for the outlining of veins, etc., but the worker's invention can not fail to apply what is requisite

for the completion of this beautiful piece of work. As foundation, gray (ecru) satinete is much to be recommended.

Fig. 9 is a pretty roll-mat, which is spread out, and can be rolled up; it will be found a beautiful receptacle to hold leaves that have been gathered on some excursion, and dried for remembrance. The monogram is cut out of paper, and tacked on the wood in the same way as done with the leaves. Our model measures nine inches in width, and ten inches in length.

Fig. 15 is a screen, made with a bracket saw, and ornamented with pressed foliage, and spatter-work. This pretty screen is composed of five slats, each eight and two-fifths inches long, and three and three-fifths inches wide, which are connected with bows of ribbon, passed through holes bored for this purpose. The slats are cut into a pattern, at the top and bottom, by means of a bracket-saw, and decorated in the center with spatter-work. For the latter, besides the usual dried and pressed leaves, butterflies may also be taken. When these are raised from the wood, mark the outlines and veins with India ink, and cover the whole with a layer of Copal varnish. The carved parts must remain white.

Fig. 11. Lambrequin.



Fig. 16. The model consists of an eight-sided, wooden plate, surrounded by a black margin, one-fifth of an inch wide, edged with gold. The decoration of leaves is arranged in two layers. The upper layer is

sprinkled in the usual manner by means of a comb being passed over a brush, with India ink first, then with gold ink. The lower layer; the one first tacked to the plate, is sprinkled with gold ink, and, when the foundation shows a somewhat dark tint, it is removed; leaves and branches are outlined with a pen,

dipped in gold ink. The mat is polished by means of a careful application of Copal varnish.



Fig. 12. Tablet.

leaves, and ivy branches tastefully arranged. The work is executed with brush, comb and India ink in the usual manner. When completed, the lambrequin is lined with gray cambric, after which the binding is put on all around.



Fig. 13. Key-Rack.

marked with India ink, and a slight shading will improve the look of the drawing.

Fig. 18 represents a very pretty box to contain ribbons, laces, jewels, and the like. Our model is two and four-fifths inches high, eleven and three-fifths inches

Fig. 11 is made of white cotton-satin, bound with gray silk ribbon. It is twenty-one and three-fifths inches long, ten inches wide in the middle, two and two-fifths inches wide at the sides, and cut into scallops around the bottom. The decoration consists of various kinds of

Fig. 12. The pretty tablet our engraving represents is of wood, oval in shape, provided with metal handles, and having a margin four-fifths of an inch high. It is decorated in the center by a pretty bouquet, produced by an arrangement of a double layer of leaves. The process has already been described. It is a most beautiful way of putting dried leaves to use.

Fig. 13. The outer edges of the key-rack are each six and two-fifths inches long. We remind our readers that the leaves which are to have the lightest tint, must be tacked on first. The outlines of the leaves, veins, and stems are to be



Fig. 14. Paper-Cutter.

long, nine and three-fifths inches wide, and the cover which is connected with the box by means of hinges, has a rim, lapping four-fifths of an inch over the box. The box is made of card-board, lined with white glazed paper, and covered on the outside with wood-colored paper. As the corners are connected by means of bows, holes being bored in them for the purpose of passing the ribbon through, this box is quite easy to make. A similar bow, drawn through the front rim of the cover, decorates it in front. The sprinkling-work is executed in the usual manner.

THE ARRANGEMENT OF THE FOLIAGE ON THE FOUNDATION.

For the latter, satinnet is in most cases taken, stretched in a frame, and the foliage gracefully arranged thereon. The arrangement is left entirely to the

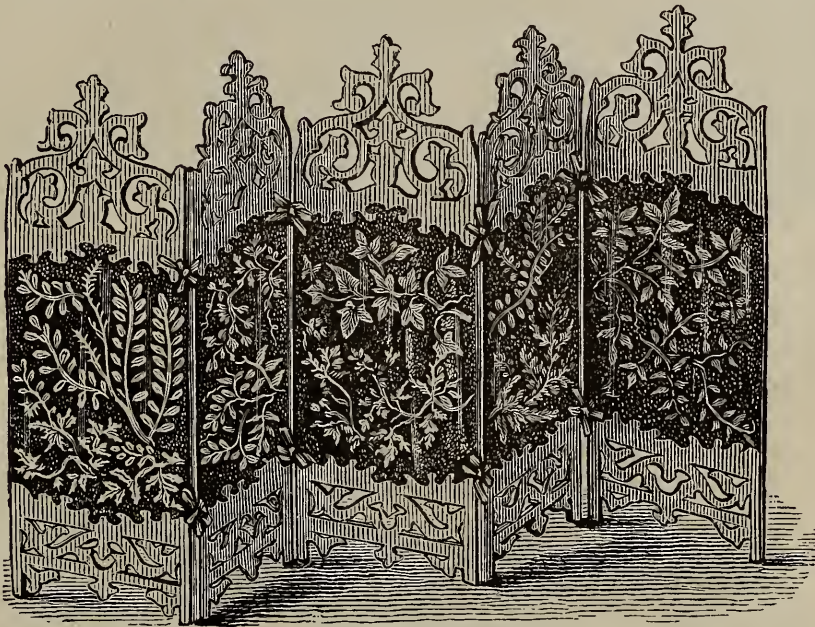


Fig 15. Table-Screen for Lamp.

worker's taste, though our engraving may serve as a model. The foliage must not crowd each other, nor too much of it be used, so that the various parts stand distinctly forth with spaces between them. Now and then it is necessary to cut away a few twigs or leaves from a branch. When a satisfactory arrangement has been attained, the leaves are fastened with fine sewing-needles to the foundation, then tacked on with very fine thread. While doing this, care must be taken not to sew *through the leaves*, but close to their edges, through the stuff;

the *former*, in order to preserve the leaves for further use, the *latter*, because the thread, lying on the stuff, would, after the application of the spatter-work, present the appearance of a white line. Where the latter, however, can not be avoided, as for instance, in the tacking on of fine foliage where the thread passes over several stems at once, the white line is obliterated with a fine brush and India ink, after the completion of the work.



Fig. 16. Mat.

PORTFOLIOS FOR PRESSED FLOWERS, GRASSES, ETC.

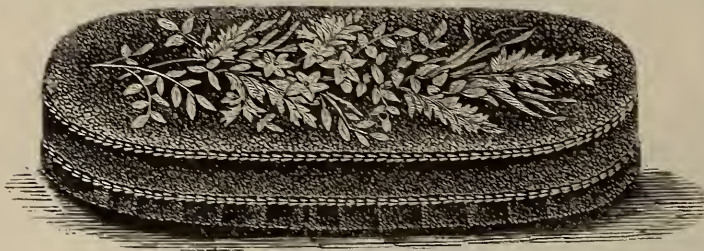


Fig. 17. Glove-Box.

the outside cover is ornamented with spatter-work.

Arrange the leaves, in as pretty a group as your taste will find possible, on the outside of the two covers; tack them on with very fine needles, and then proceed with the sprinkling.

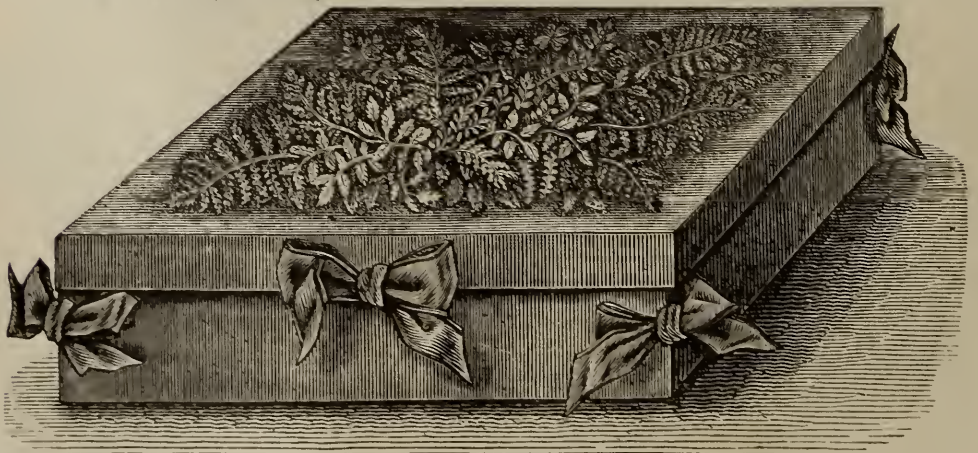


Fig. 18. Toilet-Box.

When the foundation is dark enough, carefully remove the leaves, and mark

the outlines and veins with India ink. Careful smoothing over with a paper-cutter on the wrong side of the card-board, will obliterate the mark left by the



Fig. 19. Portfolio-Cover.



Fig. 20. Portfolio-Cover.

needle. The two covers are now lined with moire paper, and cut smoothly off, all around. Insert leaves of blotting-paper. The flowers are preserved as in a herbarium, sewed to the leaves, and marked with dots, and placed where picked. The Portfolios can also be made more useful and ornamental as covers for writing paper, correspondence, and a scrap-book or album for pretty pictures. Fig.

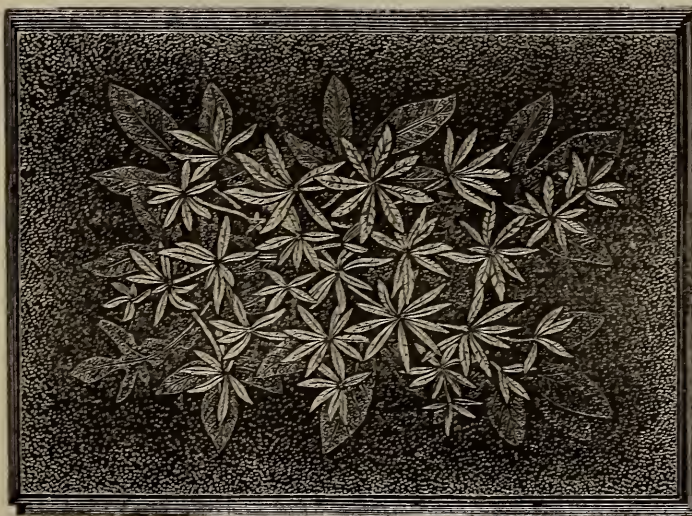


Fig. 21. Portfolio-Cover.

22 represents the interior of one, with sketch of the leaves, their fastening, etc.

NEGLIGE POCKET.

The back part of the pocket is covered on the outside with gray linen, and lined at the back with white linen. Two pockets also are set on the back part. These are not lined, and are decorated with some pretty design in

sprinkling-work, for which dried leaves, etc., are used in the manner already familiar to the reader. The lining and covering, on the back



Fig. 22. Portfolio.

the chain drops into the little pocket. A loop at the bag serves to hang up the pocket, which is very handy beside a bed.



Fig. 23. Neglige Pocket.

CHAPTER IV.

BRACKETS, SHELVES, MANTELS, ETC.

WITH the saw and other tools described in chapter on "Picture-Frames, Etc.," many elegant and tasteful articles may be made wherewith to adorn the house



Fig. 1.

CARVED WALNUT BRACKET WITH ARTIFICIAL ORNAMENTS.

Cut a shelf 10 x 6 inches in semi-circular form, with five scallops on the front edge, as shown at A, Fig. 1. Cut, also, two small braces 3 1-2 x 2 1-2 inches, as

and surroundings of those who love beautiful things; and when added to fret-work, carving, etc., and the various lovely objects of natural formation, such as are used for rustic work, and the exquisite artificial wood-carvings just described, it would appear almost a matter for censure for any one who desires to make home and its surroundings beautiful, not to furnish themselves with these "home-made" elegancies, which are within the reach of all, poor, as well as rich. We begin our descriptions of these articles with that most popular addition to every house, in this day, brackets; and will first explain the method of making a

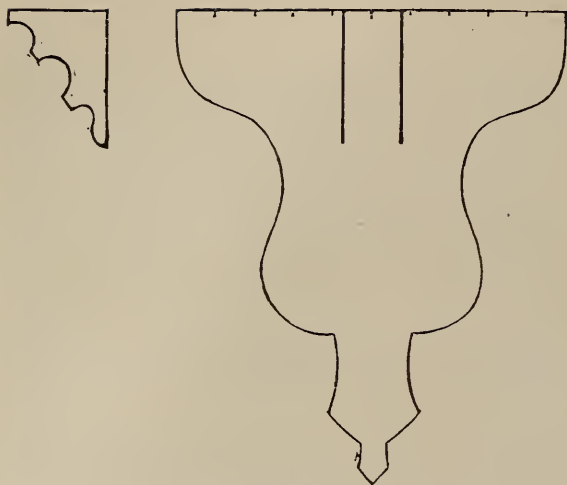


Fig. 2.

This is a very rich and tasteful bracket, and may be handsomely gotten up at but little cost. If desired, the ornaments may be carved by hand.

IMITATION MARBLE BRACKET.

These brackets are appropriate for marble or bisque statuettes, plaster casts,

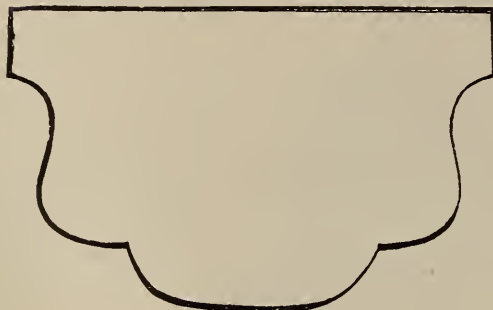


Fig. 3.

etc., which always appear to greater advantage upon tasteful stands. To have this work smooth and white, the finest materials are required; and, in order to have a perfect representation

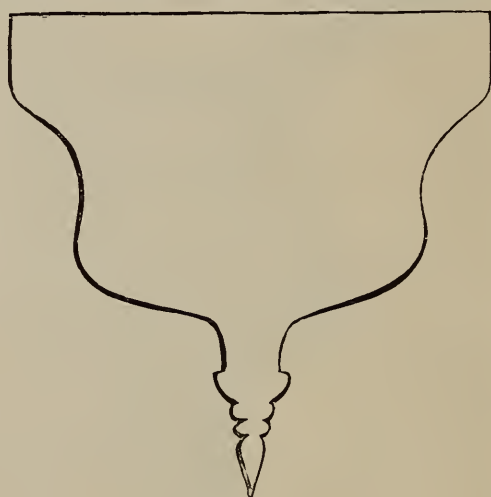


Fig. 4.

of marble, great care is required in executing and arranging. The brackets here described as a sample, are intended to hold statuettes four feet high. They are made as follows: Obtain a rough pine skeleton of a bracket; shelf, eighteen inches long, twelve inches deep, and one inch thick, cut in ornamental shape Fig. 3; also, a bottom piece sawed out of inch wood of the shape Fig. 4. Cover these with white muslin or linen, the whiter the better, tacked smoothly over every part. Make a quart of nice smooth paste in which an ounce of white glue has been stirred (after dissolving); paste three pieces of the muslin together

drying under a heavy weight, cut from it a number of rose-leaves of various sizes, with the molds used for wax-work, pressing the muslin while damp, upon the wrong side so firmly that each vein and mark is plainly indented; add white-covered wire for stems, either sewing them or pasting between the layers of muslin. Cut, also, as if for wax flowers, petals for three roses, three large and six small buds; also a number of rose-buds, and mold in the same way, rolling and curling the rose-petals with the wooden or steel molding-tools in the same manner as for wax flowers, fastening together with white glue and a few stitches. Screw the shelf firmly to the bottom or back, and with three pieces of wooden hoop made smooth, form the supports, cutting them to arch inward from the shelf to the point at the bottom of the back, as in Fig. 5; cover with raw cotton, over which place muslin, and wind a white cord around them like a spiral coil, as in Fig. 6. Mix a little at a time, of the finest "plaster of Paris," in which a little clear white

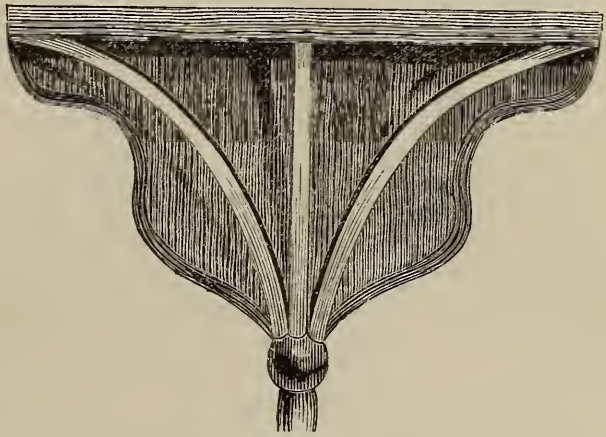


Fig. 5.

glue has been dissolved, and with this, paint smoothly every part of the foundation. Mixing another quantity, dip into it each leaf, the flowers, buds, etc. When perfectly white and smooth, fasten the small leaves along the edge of the shelf, commencing at each end and making them cross in the center; coil them, also, as a slender vine around the braces or supports, and place a cluster of the roses, buds and leaves at each corner and at the bottom.

Fig. 6.



CORNER-BRACKETS.

These admit of even a greater amount of ornamental work than those for a plain surface, inasmuch as they necessarily have side-pieces, for the support of the shelf or shelves. The designs for carved corner-brackets are numerous in number and variety. Some with a single shelf, others with two and three; some with solid sides, and ornamented with heavy work in relief; others so carved as to appear like a mere net-work of intricate designs, or vines, leaves, and flowers. We offer some beautiful designs, hoping to induce some tasteful person to practice in the work of wood-carving, and improve upon the mere suggestions offered here.

GILT CORNER-BRACKET.

Make a shelf one-third of an inch thick, rounded upon the front edge; take

four stiff pieces of card-board, which cut to fit the sides of the shelf, and run, when placed together, to a point above and below the shelf. Cut the edges in small scallops, and within these any pretty design, such as scrolls, stars, Maltese crosses, etc. Cut a narrow strip for edge of the shelf, scalloping it upon each edge. Take fine, heavy gilt paper, and damp the wrong side with smooth flour paste, in which a little glue has been boiled; cut all the pieces a little larger than the part they are to cover, in order to fold over the edges and fasten along upon the "wrong side." Press every part perfectly smooth with a clean, soft napkin, and edge with the narrow gilt paper, sold for a cent or two per yard, by the dealers in fancy stationery. Make a gilt ornament for each corner, and the points at top and bottom of back, by pasting the gilt upon stiff brown paper; cut into rounded pieces, like the petals of a large, single round flower, gluing them around a little circular piece of card, and placing a fancy button in the center; glue these firmly in their proper positions. This forms a showy bracket, and is easily constructed. If the paper is varnished with Demar varnish it will not tarnish. The shelf may be painted or covered with paper.

GILT LEAF-BRACKET.

Make two shelves, the lower one one-third larger than the upper. Cut stiff card-board to extend above the upper shelf (behind) sufficiently to run up to a graceful point, and continuing down between the two shelves; run below, in the same manner; make strips to pass along the front of each shelf, the upper line even with the top of shelf, the lower an inch below. Cover all the card with any light paper. Cover some thick, brown paper with the best plain gilt-paper, making it perfectly smooth. Cut from it, when dry, a number of square pieces; some one inch, others half an inch square, which, fold down the middle from point to point; then fold again, round off one corner and make a plait in the other end, thus forming a leaf; commencing at the point above, glue these leaves upon the back of the bracket, laying one row over the ends of the preceding, until the bottom point is reached; make gilt leaves of two sizes, laid one in the other, and fasten all round the edge; form full rosettes of the leaves by sewing or gluing a number of the large ones upon the edge of a circular piece of card with small ones in the center; which, fasten at the points (top and bottom), also at the corners of the shelves. Fasten a double row of leaves along the edges of the shelves; large ones below and small ones above, finishing with narrow gilt paper. Screw the shelves against the back (through the wrong side of the back), and hang by cords passed through holes in both shelves.

BOOK-RACKS.

Besides the tiers of shelves in the library, and large enclosed book-case in the ordinary sitting-room, it is frequently a great satisfaction and convenience to have a convenient place for the few books in daily use. And as beautiful

objects are always more pleasing than merely ordinary and "homely" ones, we append descriptions of two or three pretty book-racks and shelves, which will be found to be both tasteful and convenient.

MARBLE-CROSS BRACKET.

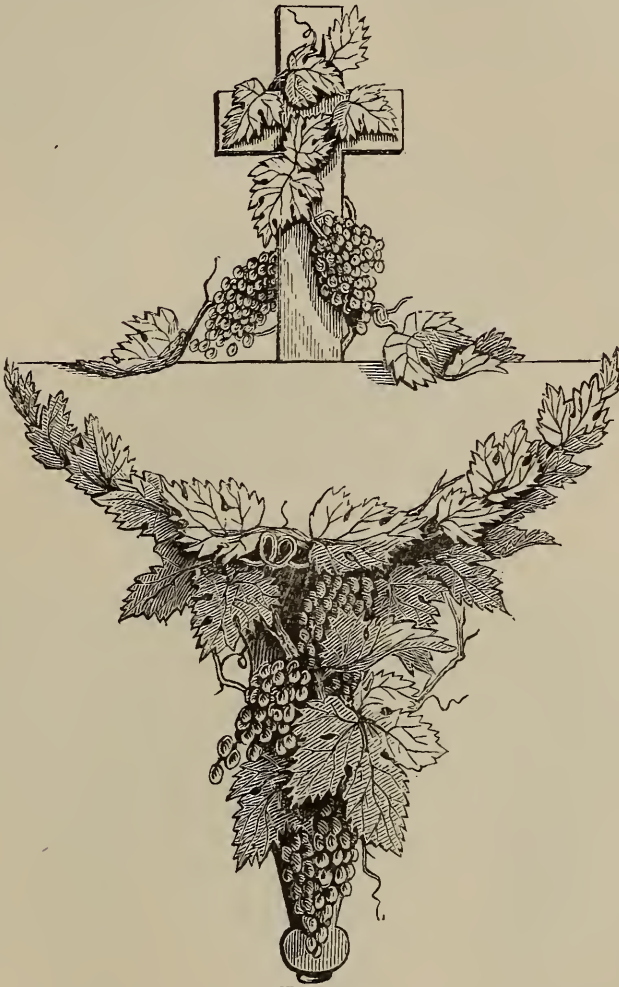


Fig. 7.

The back of this cross must be made of hard white wood, in shape of an ornamental cross painted white, and when perfectly dry sized with white glue and covered with muslin. To this, fasten a shelf, cut from inch-thick wood, and from edge to the bottom of the back which is cut as broad as the shelf at top, and running to a point, lay the stiffened muslin (described in making the "Marble Bracket") in fluted folds, broad and deep at the top, and gathered to a cluster at the bottom; paint all with the plaster of Paris; make three clusters of grapes by tying small white marbles in muslin, with stems of white wire; also, vine-leaves of three sizes, from the stiff muslin; dip all separately

into the liquid plaster and dry. Cluster a bunch of grapes and two leaves with a spray upon the lower point, and one likewise at each corner, with a vine of small ones along the edge of the shelf; ornament the cross with a delicate vine.

Should this work become soiled, a coat of the plaster will restore it to its original pristine purity and whiteness. Unless examined closely, it cannot be distinguished from genuine marble.

The plaster hardening rapidly, only a small portion should be mixed at a time. A coat of thin Demar varnish gives the marble a glossy appearance and prevents its soiling so easily; but should not be applied if at all yellow, as it will mar the pure, snowy whiteness of the composition.



Fig. 8.

COTTAGE BOOK-RACK.

Obtain from a dry-goods store three boards such as calico, etc., are rolled upon, selecting graduated sizes. Bore holes through the ends, two at each end, in such a manner that the cords will hang perpendicular. The first shelf will thus have an inch or two of margin at each end; the second only one, and in the third, or top shelf, the cords will be at the edge. Cover these shelves with brown glazed muslin, or stain and varnish them. From stiff brown paper, cut several dozens of square pieces, which, round off at the corners, and fold in box plaits, thus forming a leaf; stiffen with thick flour paste and glue, and dip in Japan, or Copal varnish; when dry, tack along the edge of shelves, commencing at the ends; fold one over the other, ending in the center; where place a rosette, made by sewing the leaves, made in three sizes, upon a circular piece of paper. Take strong twine, on which string spools (No. 40), placing button-molds between each spool, either two or more, putting the flat sides together. Then, having spools and molds upon four strings, pass one end of each through the four holes in lower shelf; securing with a knot, hidden by a tassel made of the smallest button-molds. Sufficient spools placed upon the twine to make a proper distance between the two shelves, place the second shelf in place; and passing the string through the holes, string spools of No. 50 upon them, and smaller sized button-molds,—then place the third shelf in position in the same manner, and string very small spools and molds upon the cords; finishing with tassels similar to those below. The spools and molds must all be stained and varnished. This forms a beautiful set of shelves.

BRACKET IN CONE-WORK.—MATERIALS.

Beech-nut hulls, pine cones, acorns, fruit-stones, etc., card-board, moire paper, a small plate of wood, glue, and varnish. These brackets are especially pretty on each side of a looking-glass. Our model consists of a little wooden shelf eight inches long at the back, four inches wide, and rounded at the front; to this



Fig. 9.

is attached the lambrequin of card-board covered with brown moire paper; the shape may be easily seen from the illustration. The cone-work is glued on in the usual manner, tasteful bouquets being arranged of beech-nuts, pine cones, acorns,

apricot stones and the like. The points of the lambrequin are decorated with acorns depending on a wire loop. When finished, cover with good varnish.

CHINESE SHELF.

This pretty hanging shelf, although simple in construction, is, nevertheless, very elegant and tasteful in appearance. It is intended to be one of a pair, with little stands beneath, made to correspond with the shelves. The shelf being a corner one, is of course, a triangle; the front of which should be a gracefully-rounded curve, and decorated upon the upper surface with the curious figures and designs peculiar to Chinese adornments. These may be procured in sheets, such as are sold for Potichmanie work. These must be carefully cut around and pasted upon the shelf, which is then varnished; along the edge is a deep band of card-board, cut upon the lower part in square points, as seen in the diagram below, thus :

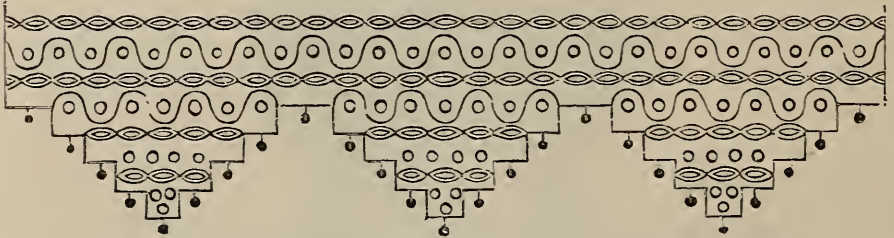


Fig. 10. Chinese Shelf.

Upon each point is suspended, by a bright-colored, delicate silken cord, a little gilt bell, or button; holes are made in the back and two front corners, through which bright-colored cord is passed, for suspension. These should be long, in order to hang gracefully; a bunch of tassels is placed at the top where the cords meet. * * * * * Elegant shelves are made by covering the shelf with velveteen, reps, brocatelle, or other rich material; and ornamenting the edge with pieces of the ornamental gilt and walnut cornice-moldings. With heavy silken cords and tassels, these shelves are highly ornamental; whether arranged as side or corner shelves; especially with "*hour-glass stands*" covered with the same material and ornamented in the same style, placed beneath them. Corner-stands and shelves of this kind are particularly appropriate and beautiful for a tastefully-furnished chamber, or morning-room. They are at once inexpensive and tasteful when covered with light chintz, braided in bright colors; or, with deep-colored material, pink, blue, or crimson paper-cambric, and covered with Swiss or tarlatan, with ribbon bows and quillings.

A CORNER BOOK-RACK.

Have secured two shelves, the lower one two-thirds larger than the upper one, allowing the one, perhaps, to be eighteen inches on the sides, the other six inches.



Fig. 11. Corner Book-Rack.

Cut out two side-pieces of card-board, thirty-six inches long and of the form shown in the diagram; marking it off into three divisions; one part, twelve inches, to be below the large shelf, and to extend one inch beyond it, running to a point in the corner; the second extending between the two shelves, and, diminishing in size upward, is eighteen inches in length; and the point above the little upper shelf six inches. These pieces are cut out in an ornamental scroll on the edges as shown by the diagram. The lower shelf intended for books, and upper one for vase of flowers or pot with vine or trailer, are stained with umber and varnished; as, also, the card-board. When dry, the shelves have holes bored in each corner, and are glued to the side. Cords are passed through the holes in the shelves, and knots made beneath each shelf in order to aid in supporting them; and a bunch of tassels hangs above the upper shelf, against the card-board. This is an extremely graceful and elegant shelf; especially, when a pretty ornamental glass with trailing vine is placed upon the upper shelf which falls in long sprays almost to the one beneath; intended for books, work-basket or other articles, necessary in a sitting-room or chamber.

RUSTIC CORNER-BRACKET.

This frame may be made of pine boards for the shelves, and stiff pasteboard sides. Paint or stain with umber or Vandyke brown in vinegar, then rubbed smooth with sand-paper and varnished with Copal. When card-board is used for the sides, it becomes necessary to have cords for suspending, passed through the shelves, and secured with a knot below each shelf. Thin wood for sides obviates this necessity. Form a beading along the edge of the sides or back, with peach-stones, cut in two (these within the line), upon the edge, cherry-stones,

stained. Draw a design with crayon upon the surface of the sides ; which cover, as the taste may dictate, with scales from pine cones, paw-paw, seed apple, water-melon, musk-melon, and tamarind seed ; arranged in such a manner that the various colors will contrast or harmonize well, as the case may be. By dusting black pepper, or coal-dust upon the varnished surface, the various pieces may be glued perfectly tight. Some parts of the design may be made more beautiful by imitations creased upon the surface of the wood with hot iron ; which will give various shades of black and brown that appear like inlaid wood. Small cones, acorns, lichen, and pieces of bark, cut into shape and dried under press, may also be introduced with good effect.

Another tasteful mode of ornamenting this bracket is by using nuts of various kinds : thus, for the beading, the glossy brown "chinquapins," and smallest of filberts, with pecans, Brazil-nuts, English walnuts, chestnuts, shell-barks, black walnuts, and acorns, cut in two, and grouped upon the side pieces in fanciful designs, filled up with scales from pine cones, or coffee berries ; and clusters of whole nuts at the corners.

Shells, of various kinds, arranged with artistic taste, form a beautiful corner-piece, and these present so many fine shades and colors, that they can readily be so combined as to give beautiful designs of mosaic patterns.

SHELVES WITH LAMBREQUINS.

The highly-ornamental shelves, now so popular with draperied hangings are, perhaps, more graceful and rich than any others. The modes of ornamenting lambrequins are multiplied ; from a simple Swiss muslin, adorned in rustic style with autumn leaves, to rich silk velvet with heavy gold embroidery.

A corner shelf, covered with green reps, and trimmed across the front with a rich brown lambrequin, with application embroidery of green, is exceedingly beautiful ; Oak leaves are cut from green velveteen, a cluster of large ones in the center, with small ones at the sides ; the leaves fastened with stitching, done in button-hole stitch, of silk of a deeper shade, and acorns in silk embroidery with two shades of brown, darker than the foundation ; the edge finished with fringe, and tassels at the corners, with long suspension cords and a bunch of tassels at the top. Another handsome one is made of purple velvet, with an embroidery of pearl and crystal beads. The design is drawn upon tracing-paper, and pricked through ; then powder, dusted upon it, will leave the design, in white, upon the velvet. It is then traced around with working-cotton, and various flowers and leaves raised with it, by stitching it loosely, backward and forward, until of sufficient height ; the beads are then strung and sewed upon the flowers, etc., which makes a deep hollow in the center, in which a large pearl bead is fastened ; a heavy bead fringe, and silken cords and tassels finish it.

Another mode of adorning these lambrequins is by means of pictures in Decalcomanie. Exceedingly lovely scenes, bouquets, etc., are so printed that when transferred to even dark surfaces, they appear perfectly distinct; and a fine view, or rich bouquet or basket of flowers, with lovely garlands around the edges, or beautiful faces, and rich borders in mosaic upon a bright silk foundation is, perhaps, as beautiful a mode as can be employed.

CLOCK-SHELF.

As clocks vary greatly in size, as a general rule, the back should be about an inch wider than the clock to be accommodated. Cut this in some tasteful shape, and saw two triangular pieces as braces, upon which the shelf is to rest. Fasten these to the back, which may project very slightly above them, in order to fasten against the shelf (B); make the supports six inches long at the back;



Fig. 12. Clock-Shelf.

screw the shelf securely against the back and upon the braces; saw the back between the braces, and under the shelf, in an arch. This forms a secure foundation, upon which any kind of ornamentation may be placed. A pretty one consists of a beading, formed of the hard circular tops from dried poppy seed-vessels, which, when varnished, look precisely like exquisitely-carved wood. This along the edge of shelf, around the arch beneath (on back), and upon the edges of supports; groups of small leather-leaves and clusters of berries, made from cherry-seed, or a group of nuts, upon the center of arch; and also, on the bottom of supports, smaller clusters of the same. When done ornamenting, varnish with Copal. A combination of leather-leaves, nuts and acorns is pretty; also, the brown paper leaf-work, or shells and coral; or an inlaid pattern in mosaic; chains of strung cloves, or sections of cherry-stones form a beautiful addition, festooned around the shelf, hanging in long pendant loops and ends, with a tiny basket cut from a stone, as a finish on each. When such a shelf is formed of pine wood, it may be made really beautiful by covering every portion of it with the scales of pine cones; forming a beading of small cones, halved, and ornamenting with groups of large cones and leaves formed of scales glued upon brown pasteboard, cut into appropriate shapes.

It is always in good taste to adapt the shelf to the style of clock to be placed

upon it. The ordinary walnut clocks may be ornamented to correspond with the shelf; and thus a plain, and perhaps, homely, piece of furniture may be changed into one of great beauty. We have seen a clock of marble, upon a scallop-shell, with statuette of Venus upon the summit, which had a lovely shelf made for it, perfectly adapted to its artistic style.

It consisted of a shelf of pine, rather larger than bottom of clock, with piece below the shelf at the back; against which, two inches within the shelf, the supports were placed. This back was covered with a layer of putty spread upon it while damp with glue, upon which was arranged small shells, in flowers, leaves, etc., filled in with tiny rice-shells. The roses were made of the pretty pink rose-leaf shells, as described in chapter on Shell-Work, the leaves of long, narrow shells, fastened upon card-board foundations. Each rose has in its center, a tiny china doll-head; the crimson ones with dark hair, the white and bluish-colored ones with the golden or flaxen-haired bisque kind. A border or vine of these shell-flowers was arranged around the arch, a large rose forming the center, the wreath diminishing to the bottom; a pretty border of shells was arranged along the edge of the shelf, down the front of the brackets, etc.; and a pretty, chubby bisque doll placed upon the front, under the shelf, above the wreath on the arch, and formed into a little marine god, with wings of pretty shells of suitable shape; and either seated upon a pretty shell or riding in a conch-shell, surrounded by pieces of coral and rock with shells and other marine treasures.

Another elegant shelf for such a clock is made by covering a plain, pine frame-work with white muslin, sewing loops of twine, candle-wick or crochet-cotton upon it, and suspending it in a solution of alum, until handsomely crystallized; upon this arrange sprays of white and scarlet coral, shells, and pretty pebbles and stones. Select two tiny bisque dolls, upon which place shell-wings, and a girdle or sash of smallest rice-shells strung upon thread, using a sufficient number of rows to hang almost to the knees; fasten two shells of appropriate size and shape at the termination of each brace, and fasten the little sea-gods in them or upon them with cement. Form a sea-nymph of one of the exquisite blonde dolls that may be found in bisque; and fastening a cluster of beautiful pearl shells upon the front of the under part of the shelf, arrange the nymph to appear as if rising out of them. Among the shells in the collections for sale, some may be found so delicate as to appear like silken scales; others of pearl, with lovely opalescent hues, that look as if the sun's rays were constantly shimmering and quivering upon them with all the bright hues of the rainbow. These, and many others should be selected as appropriate for the dress and adornment of the figures. Strung (through the minute holes pierced through them) upon threads of fine wire, they may be arranged to appear like dresses of opalescent pearl woven under the sea-waves by fairy mermaids. Another suitable and exceedingly lovely material for such part of the work are the bright, pearly fish-scales. When a suitable figure can be procured, of a rather weather-beaten old sea-

voyager, Neptune may be portrayed riding in his chariot of shells, drawn by a sea-monster, with trident in his hand, etc. As these clocks of ornamental character are costly, it may be well to suggest that a very satisfactory and tasteful one may be formed by using an ordinary clock; and, covering with shells, upon a foundation of putty or shell cement. By placing large shells in proper positions, with beading of small ones, of uniform size, along the edges, larger ones within, and clusters of flowers in conspicuous positions, an elegant clock is formed, from rather homely materials.

MANTEL WITH LAMBREQUIN.

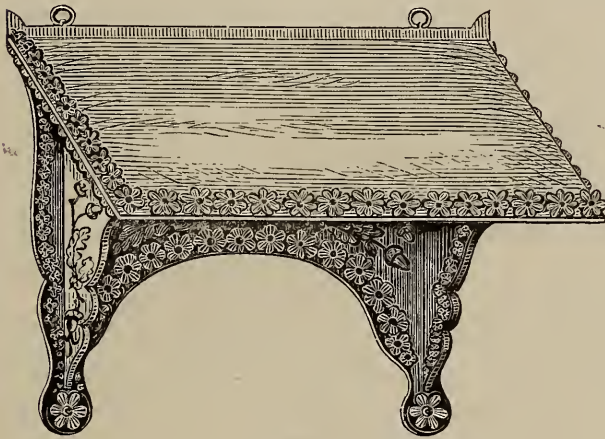


Fig. 13.

As marble, or even iron mantels, are comparatively expensive, it is desirable to form such useful appendages to a room in some way that will at once be within our means, and tasteful, as well. When iron brackets may be procured, they are perhaps more desirable than any others; but those of wood may be made more ornamental, and can be so formed as to be quite as strong. The heavier and

longer the brackets, the more rich and ornamental may the work be made; for a mantel five feet long by eighteen inches to two feet deep, the brackets should be eighteen inches long and sixteen inches on the top. They may be sawed out of hard wood, such as walnut or oak, or of pine, stained in imitation of dark wood, or covered with veneering. Handsome mantel-brackets are made by covering the face with a vine of grape, ivy, or convolvulus-leaves of leather, with clusters of grapes, flowers or berries at the base, to correspond with the leaves; cover the shelf with reps or moreen, to correspond with the furniture, placing a row of fringe along the edge, fastened with gilt-headed tacks.

Another mode is to cut the brackets in graceful shape of pine; rub smooth with fine pumice or emery paper, and decorate with vine or "spatter-work;" screw the shelf securely on them, and cover with scarlet or any colored material desired, finishing the front with lambrequin. This may be richly embroidered with silk, or "applique," upon the material, or canvas used for the lambrequin, and embroidered in the German style.

For a chamber, these lambrequins may be made of chintz or cambric, corresponding with the covering of furniture and bed; and for summer, white pique, or solid, gay-colored cambrics, with over-covers of Swiss, are deliciously cool and

tasteful looking; and for dining-room, a lambrequin embroidered with designs of fruit, game, etc., is appropriate and elegant.

For a tasteful but inexpensive parlor, an elegant mantel is made thus: Cut two semi-circles of pine wood, twelve inches long by eight inches deep at the broadest point, of "inch stuff." Make two triangles, sixteen inches long by eight inches wide; cover these with close, stout, white muslin, tacking it on perfectly smooth. Have a strip of smooth board, five feet long and eighteen inches broad, sawed out at the lower part, in two arches, forming a point in the center; cover this also smoothly with the muslin: also a shelf two inches longer, and twelve deep, of "one-inch stuff." Nail the back in proper position against the wall, then the brackets against it, placing them one inch within the edge of the back, nailing the shelf upon them securely. Make a quart or more of smooth, flour paste, boiling well, and adding a half-pint of clear, white glue; paste together three thicknesses of muslin, press perfectly smooth, and from it cut a number of oak and ivy leaves—using the wax-flower leaf-molds—pressing them upon the molds while damp, in order to impress the veins and markings on the surface.* Take wire as thick as a knitting-needle, which cover with narrow strip of the cotton wound neatly around. Make tendrils by twining crochet-cotton around a knitting-needle. White-covered wire, such as is used for the same purpose in wax flowers, will answer well for these leaves; pieces two inches long should be inserted between the layers of muslin, for fastening them together. Obtain, also, a few clusters of acorns and pretty twigs, and make bunches of berries by tying peas in muslin, inserting wire for stems, and forming into clusters. These preparations finished, proceed to fasten the ivy along the front edge of the shelf, commencing at each end, and covering the stem of the last by the point of the next, arranging them carelessly in double row; when the two vines meet in the center, form a cluster of the largest leaves, and arrange berries among them; place a few clusters of berries also among those along the edge.

For the under-piece, or back, beneath the shelf, which is shaped like Fig. 14, cut a piece of the thick, three-doubled muslin, of the shape of the board, but three times as long, which, fold into fluted plaits at the point, sewing them together longitudinally, not flat; then, securing to the point with a strong nail, draw these plaits out to the points where the shelf and brackets meet it, in wide

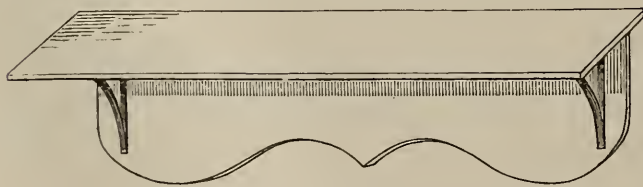


Fig. 14.

fluted plaits. Make a quantity of edging by plaiting together long strips of stiffened muslin, which tack with small gimp-tacks along the edges requiring covering. At the point where the plaits

*The outside of the leaves might better be of fine jaconet or cambric, as this will retain the impress better.

are collected, group a number of oak leaves and acorns, with a few sprays of ivy; the same, of smaller-sized leaves, etc., at the bottom brackets, with vine of ivy, and clusters of berries along the face of same. When all are arranged, having some fine French plaster, mixed with a little white-glue water to the consistency of thick cream, proceed to paint every part of the work with the wash; using for the purpose, a round, fine-bristled varnish brush for the leaves, etc., and a broad, flat brush, for the flat parts; a very small bristle brush may be required for some fine parts. When finished, allow to dry; then give a second coat, using the wash thinner.

By using potters'-clay with glue, instead of plaster, the work will appear the color of the celebrated "Roger's Groups" of statuary, and is beautiful for dining-room or chamber mantel-shelves.

In any case, the work is intended to appear, as much as possible, like carved marble or stone; therefore, the ornamental parts must not be crowded nor added too profusely, as this would not only spoil the effect, but appear artificial.

Should the work become soiled, it may be renewed by a coat of the wash. The wash or paint should be used thin; as, if too heavy, it will cover the beautiful veining in the leaves, and otherwise mar the fine effect by appearing heavy and rough.

An exceedingly dazzling white is produced by using the paint, the recipe for which is given below. If, while damp, a slight sprinkle of the very finest "*diamond powder*" is dusted lightly upon the surface, the brilliancy is greatly increased; and where rooms are desired very brilliant for an evening entertainment, nothing can be conceived which will produce such an exquisitely lovely effect as brackets, lamp or candle stands, flower-shelves, etc., made as here described; which will appear like frosted marble, and reflect from the crystal ornaments, thousands of glittering sparks like gems of fire. Sprays of flowers, and long garlands of leaves may be thus formed, and twined about chandeliers, or festooned around windows, or wreathed about pillars; and change an otherwise plain and unpretending room, to a scene fairy-like in its array of fantastic and glittering beauty, and ethereal in the purity and exquisite loveliness of the white frosted ornaments.

For festivals, fairs, or other occasions, large flowers and leaves or other ornaments may be made as directed above, richly frosted and fastened upon various parts of the curtains, walls or tables, and form an inexpensive and yet wondrously-brilliant effect. Small and delicate garlands, for ornamenting cakes, fruit-stands, and other table decorations, are equally beautiful.

BRONZED MANTEL-SHELF.

This shelf is made of either black walnut or pine wood. The brackets (or braces) are sawed out in an ornamental design as in Fig. 15. The shelf is not cut straight along the front, but is curved as in Fig. 18, and finished with a

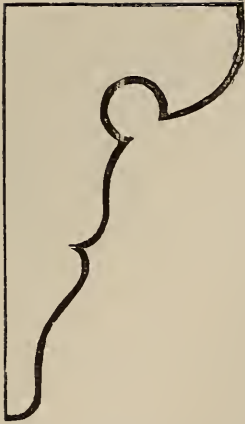


Fig. 15.

molding. There is a back slab beneath the shelf, which is also cut in ornamental shape, with a point in the center. The shelf and brackets sawed out, of suitable size, make a paste of flour and common glue, with sufficient burnt umber to color a brown. With this paste, fasten together from four to six thicknesses of brown muslin, which, when partially dry, press perfectly smooth with a warm iron; cut from this stiff muslin a number of ornamental leaves, similar to Fig. 16, fluting them, and gathering together into a close cluster at the bottom. Cut out, also, an ornament like Fig. 17, greatly enlarged, making four of them five inches in diameter (the smallest); pass these through a fluting-iron, and gather the narrow parts into a cluster; placing a cluster of leaves and a flower in the center as a finish. The wood-work is rubbed very smooth, and the brackets screwed against the back, with the shelf fastened securely upon them. The entire work is then painted with the liquid bronzing sold in bottles, at the art emporiums.*

This done, arrange the fluted leaves upon the edges of the brackets, around the lower part of the back and upon the edge of the shelf, which should be one inch wide below the molded edge; if it is not convenient to use a heavy inch plank, a half inch one will answer, perhaps better, and an edge may be made of the stiffened muslin, or a strip of heavy pasteboard.

The fluted ornamental leaves must be fastened to the point of back below the shelf, and clusters of leaves of smaller size at the point of each bracket. When all the ornaments are fastened on, they must be painted with the bronze, using a large camel's-hair brush.



Fig. 17.

If preferred, large heads may be glued upon the center of the fluted leaves, with small ones in the cluster of leaves on the brackets, bronzing them to correspond with the rest of the ornaments. This mantle is exceedingly beautiful and chaste, and the imitation is so perfect, that many are entirely

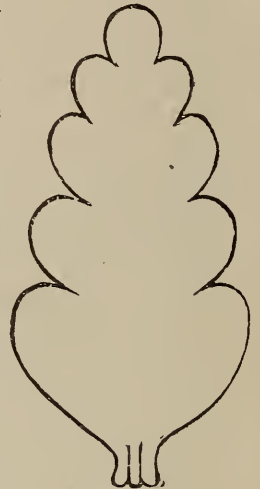


Fig. 16.



Fig. 18.

deceived, supposing at a first glance that it is solid bronze. Brackets ornamented

*It will require from a pint to a quart to bronze one mantle (according to size), but when finished, the work is so elegant and richly ornamental, as to fully compensate for the comparatively trifling cost of the bronzing.

in this style are very suitable for holding various elegant articles, such as statuettes, cigar-holders, vases, etc., which are made of bronze.

If at any time the work becomes marred, a touch with the bronzing immediately restores it, and makes all bright and well again.

HANGING-SHELF WITH LAMBREQUIN.

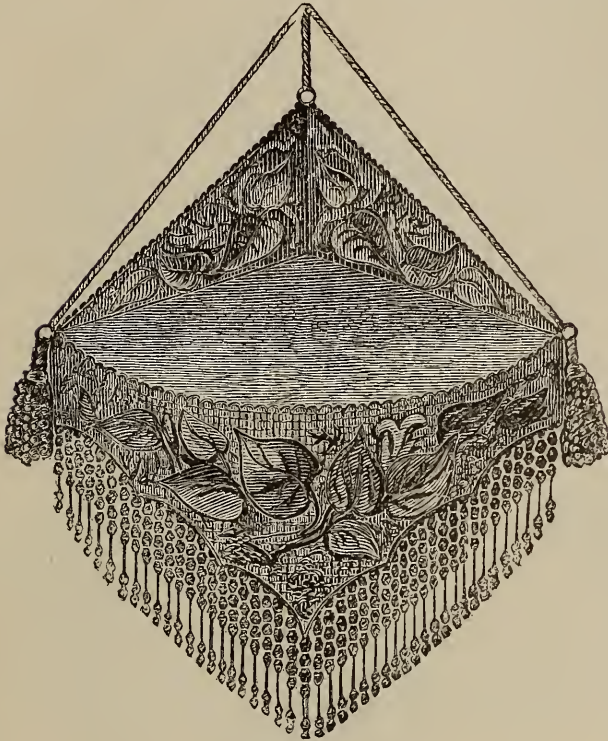


Fig. 19.

same manner, with beads and zephyr, but upon much finer canvas. Cord finishes the edges of the top, and a heavy bead fringe the bottom, of the lambrequin.

This shelf is designed for a corner, and will be found a most tasteful as well as useful addition to a sitting-room or bed-chamber, for the purpose of holding a few favorite books, a work-basket, etc.

The shelf A, Fig. 21, is of triangular form, rounded outward in front; dimensions, 14 x 18 inches; the side-piece B, Fig. 22, is 8 x 14, and C, Fig. 20, is the lambrequin, extending along the front. The design is worked in cross-stitch embroidery on coarse canvas; the ground-work of which is filled in with crystal beads, one on every thread—four to every stitch of embroidery. The side-pieces are embroidered in the

RUSTIC BRACKET.

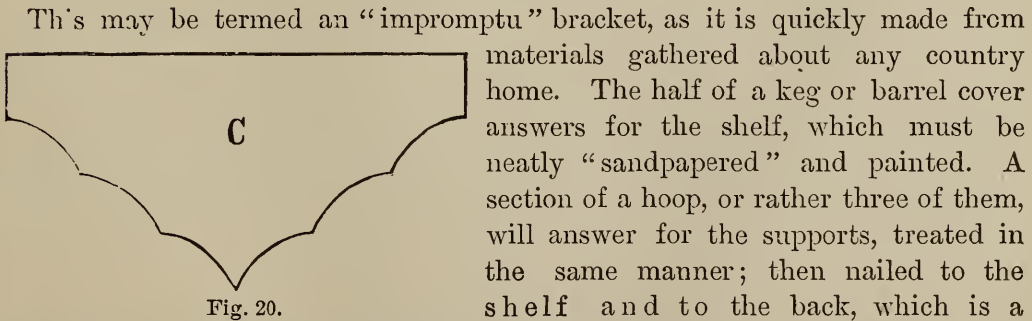


Fig. 20.

This may be termed an "impromptu" bracket, as it is quickly made from materials gathered about any country home. The half of a keg or barrel cover answers for the shelf, which must be neatly "sandpapered" and painted. A section of a hoop, or rather three of them, will answer for the supports, treated in the same manner; then nailed to the shelf and to the back, which is a piece of thin board twenty-four inches long and as broad as the length of the shelf, in the center sloped to a point, above and below, in a curve. Cover this

back entirely with pieces of thin bark, with the white silvery moss upon it, first giving all the wood a coat of black pepper or coal dust, sprinkled on with glue made of the consistency of syrup. Nail little gnarled pieces of root, branches and twigs, and pieces of vine, upon the supports under the shelf, arranging them gracefully, and piercing holes for the nails; in some places the pieces may be securely fastened by tying with pliable wire. The pieces must not be crowded, but have the appearance of a natural branch, around which the vine has twined, reaching each way and clinging to the two side pieces; round the shelf arrange, along the edge, the shell-like fungus growth found on the stumps of old trees; cut them off and place singly, with a thin piece of grape-vine just

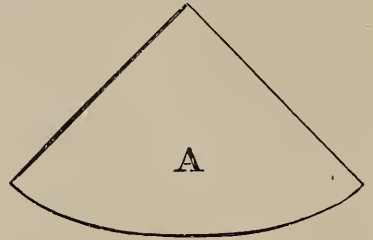


Fig. 21.

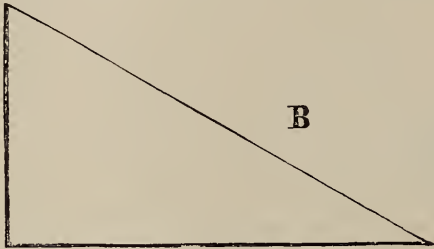


Fig. 22.

above to cover any rough edges. Arrange the solid wooden back with these fungi and pretty branches, finishing the edge with the single pieces arranged like shells; place a cluster also at the bottom where the three arched supports join. These dark pieces against the silvery foundation of bark gives a beautiful effect. Varnish with Demar

varnish, using a rather stiff brush, and merely touching the parts, as drawing the brush over them would have a tendency to drag the delicate pieces of moss and bark. This frame must be seen to be fully appreciated, for no one from reading the meager description here given, could form an idea of its beauty and real elegance. No country girl, who loves pretty things, should be without one.

CROSS BRACKET.

This bracket is suitable for holding a Bible or prayer-book, and is carved from walnut of one-fourth inch size. Its beauty of form is greatly enhanced by having the carving carefully and neatly done; the leaves rounded off neatly, each vein cut and scratched with the sharp point of the knife; and the cross "*picked out*" into an indefinite number of tiny lines and indentations, the shelf, also, marked and cut in the same manner. Simple as this design may appear, the workmanship is so fine that when finished it is one of the most exquisite pieces of wood-carving we have ever seen. The design is copied from an imported Swiss bracket.

CROSS AND GOTHIC WINDOW.

This is designed for the same purpose, and, being heavier, will hold a larger book. The design can be seen from the Figure, and may be accurately marked

out and enlarged. The back is about eighteen inches high, twelve inches above the shelf, which is cut square and carved out in ornamental scallops. The back simulates a Gothic window, and the mullions and delicate frame-work should be cut out very carefully. Around the deep, plain margin make a narrow beading

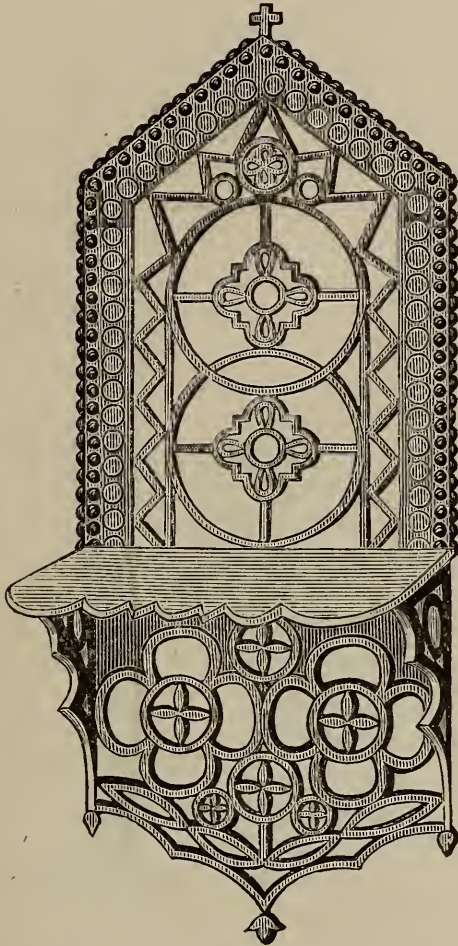


Fig. 23. Cross and Gothic Window.

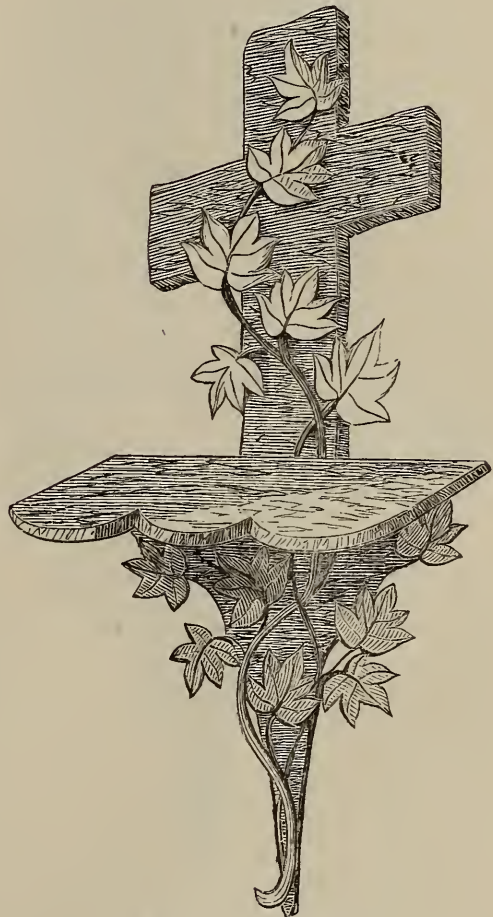


Fig. 24. Cross Bracket.

of wood, or stained coffee grains and cherry-pits, arranged alternately, upon the outer edges; within this, a row of figures, made by heating an iron circle, key, or other device, and burning the wood slightly. The shape of the back, beneath the shelf, may be seen from the Fig. 23, and the braces are carved out with a circle in the center, filled in with ornamental work, corresponding with the back.

GOTHIC BRACKET.

This bracket, Fig. 25, is intended to fasten against a window-frame for purpose of holding vase or pot with plant. The design is an ærial window in three parts,

cut with Gothic arches upon the top of each, the center one two inches higher than those at the sides. The mullions, or heavy division pieces, A, Fig. 26,

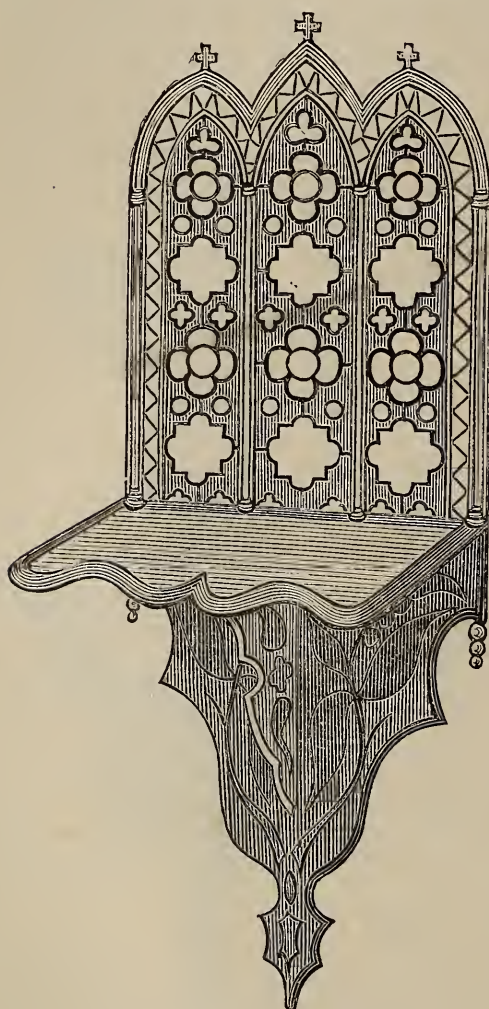


Fig. 25. Gothic Bracket.

of bright-colored stained glass against the three divisions, fastening as directed, and marking off the diamond-shaped panes with very slender strips of wood, crossing each other regularly.

The shelf is cut with three sides to fit in the recess, of the stained glass window, and has the front corners rounded off; it is supported by three brackets, which run together to a point, meeting the lower part of the back, which also ends in a point; an ornament such as an acorn carved from wood or a fancy knob finishes the point. The three points of the window-arches are finished with an ornament also.

This bracket is a novel one, and is of such unusual beauty that it calls forth praises and admiration from all who see it. The light, shining through the

must be made to appear massive by having carved strips fastened on upon the broad flat pieces; the last one should be rounded and about as thick as a straw. Button-molds, stained with umber and cut in half, form a neat finish for the top and bottom (C). Three sizes, placed upon each other, the largest below, appear like circular moldings. Round ornaments are so difficult to cut accurately that it is really a desideratum to find so perfect a substitute as these molds afford. The lighter framework is cut out in fine tracery, and may be made very delicate and beautiful by using the knife, chisels, etc. The upper arched part of the window forms ornamented-shaped openings, behind which place various colored stained glass, held in place by strips of wood or strong cloth glued across the ends. The lower part of the windows is made by fastening long strips

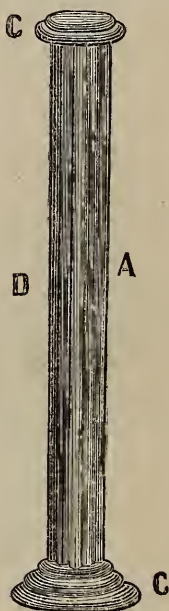


Fig. 26.

stained glass gives a fine effect, especially if a lovely vine in a tasteful vase or pot is trained over the high points and made to fall over the sides.

A CRYSTAL BRACKET.

As a piece of ornamental work, this bracket is, perhaps, the most chaste and brilliant of any that has been described. It consists of a shelf about twelve inches long, and eight inches deep, of pine wood one-half inch thick, the corners rounded off and covered with white muslin. The back is made precisely alike, above and below the shelf, and is constructed thus: take whalebone or thin canes, which form into circular pieces, like little hoops, about two inches in diameter, and others bend together like a figure eight; sew six of the circles together, and then add five of the long pieces, which should be six inches long; upon these sew four circles; then three of eight; then two circles, then one circle; add the same for the under part of the back. Upon these twist candle-wick, covering every part closely, and sew tags of coarse white twine or candle-wick upon every part, allowing them to hang in little loops a half inch in length. Make a brace or bracket for supporting the shelf, of circles covered in the same



Fig. 27.

manner, using first four, then three, then two, finishing with one. Place this frame-work in a strong solution of alum until perfectly crystallized; when fasten the shelf securely against the back, and upon the bracket-support, by passing a needle, with strong thread through the cotton cover of the shelf, and then through the back, back and forth, until secured. The front edge of the shelf should be covered with crystal gimp, and tassels of strung crystal beads, with the same strung upon the suspension strings. The beads upon the suspension cords may be strung in double rows and joined at every sixth bead, forming a chain—those lined with silver-foil are the most brilliant. If well crystallized, this bracket will, especially at night, sparkle like “frost-diamonds;” and with a wire basket, crystallized in the same manner, filled with mosses, grasses and autumn leaves, will be found a lovely article for parlor decoration.

CHAPTER V.

PICTURE-FRAMES.

A PICTURE of great merit may have its beauty enhanced or curtailed by being enclosed in an unsuitable frame. Thus an oil-painting, chromo, or colored engraving looks best with gilding about it, and the brighter and more ornamental the frame, so far as consistent with the surroundings, the better; on the other hand, a crayon, or mono-chromatic, or an engraving, looks well in a walnut, or walnut and gilded frame; while rustic pictures require a more rural style.

Again, frames should correspond with the subject which they surround (that is the "home-made" class); for instance, a sea-view, have a coral or shell frame; a skating scene, a frosted one, etc. Therefore, in describing various kinds of pictures, we have mentioned the sort of frames most suitable for them.

Many persons condemn the growing taste for home-made adornments, branding them with the epithets of "common," "clumsy," "untasteful," — and even "vulgar;" but such persons must be of that unfortunate class who, having seen mere rude specimens of careless, ill-shapen workmanship, and emanations of minds void of



Fig. 1. Card-Board Frame for Picture and Mats.

that rare delicacy which creates only "a thing of beauty," let its component parts be composed of what they may. We will endeavor to show that by proper and tasteful use of even rude materials, artistic frames may be formed. In making rustic frames, certain general principles must be understood, and some particular rules followed: Thus, never mass together an indiscriminate collection of incongruous materials, nor consider it imperative to crowd upon one piece all the various ornaments at hand, simply because you possess them. Attention to these two important points will enhance the beauty and delicacy of a picture to a wonderful degree.

The rules to be observed are: Before commencing, have all the materials ready, and the implements in good order. Let the foundation be made firm, and if there are corners, have them securely joined, fastening with glue. The different strips may be carved or cut, if desired, and made very ornamental. When finished, oil, or varnish with Copal. This is an unusually beautiful frame, and appropriate for rustic cross, the picture of "Faith," or the numerous crosses in chromos or paintings; or for sacred pictures, such as "Ecce Homo," "The Good Shepherd," "The Light of the World," etc., they are especially suited.



Fig. 2.

Fig 2 is made by carving out the foundation-frame in imitation of a trellis; cutting two long, slender pieces for each side, and the same for top and bottom, crossing the corners, which bind with strips or shavings of the walnut, crossed over, as if tied; allowing a space between each two of the long strips, upon which fasten short strips across horizontally, from top to bottom, and across upon the ends. This forms the trellis, which may be varied in style, if desired. Upon this fasten a vine, with clusters of leaves and flowers, berries or fruit, as may be preferred; carving the leaves carefully from one-eighth inch wood, cutting the veins and markings with the point of a sharp

knife. The fruit, nuts or flowers, require heavier stuff. These frames are graceful and pretty, and appropriate for fruit and flower pieces, or any rural scene.

RUSTIC FRAMES.

There is no class of ornamental work which requires so much neatness and care as that of rustic work, inasmuch from the abundance of material and readiness of accumulating the treasure, the tendency is to overcrowd. In fancy work, as in dress, overabundance of ornamentation not only spoils the fine effect, but hides the more delicate parts and looks clumsy and overdone. As a general rule, dark colors are the most elegant; black, the various shades of brown, and if light hues are admirable, they should be the light shades of sienna; or Bismarck and buff, and these sometimes afford pretty contrasts. When the bark is retained, and is mossy, no varnish should be used; in using materials such as nuts, seeds, etc., confine yourself to only one or two varieties, as a mixture mars the effect.

NUT-FRAME IN IMITATION OF WOOD-CARVING.

(ROSE-WOOD.)

Make a foundation of pine wood, either oval or square, stain with a decoction of Venetian red and vinegar; when dry, rub smooth with emery-paper, and varnish with Japan varnish. Cut leaves from thick sheepskin, of kind to correspond with the nuts to be used; of which none can surpass the English walnut, Brazil, or pecan nut, Buckeye and filbert. Moisten the leather in clear, cold water, and mold on the leaf-mold, used as a cutter; when veined and shaped, paint with the decoction of Venetian red, and dry in the sun or oven; pass the nuts through the dye, and dip both leaves and nuts in Japan varnish; when dry, arrange in tasteful groups upon the top, bottom and sides of an oval, or on the corners of a square frame. Make the clusters thick, and broad in the center, using the largest leaves and nuts, and running to a delicate spray at the ends. This frame looks well in a dining-room, on pictures of fruit or birds.

VINE-FRAME.

Take four pieces of grape-vine, of length that will pass around an oval dish of suitable size, and coil them in a boiler of hot water, boiling or soaking them until pliable, when remove, and fasten around the dish; securing the ends by tying, and twining wire around the different strips, in three or four places, to hold in proper position. Cut a number of vine-leaves from leather, using the cutters or molds, sold for wax-flowers. Make grapes by tying small marbles in chamois-skin, or old kid glove, fastening a piece of leather-colored vine in each one. Paint these, the leaves and frame of light brown. Place a large, full clus-

ter at the top, and make a vine to twine in and out, among the bars of the foundation, arranging the leaves and fruit in tasteful groups. When done, varnish with Copal.

The grape-vine picture-frame here illustrated in Fig. 3, is constructed as follows: Cut off four pieces of wild grape-vine, or cultivated, if you can get it, each three, four, or five feet long, according to the desired size of the frame.



Fig. 3. Grape-Vine Picture-Frame.

They can be cut in the Winter or Spring better than at any other time, as the absence of leaves will allow you to find what you want. Strip the loose bark from the vines, but leave on as many little twigs and tendrils as possible. Then coil the four lengths in a vessel of hot water, and leave them until they are perfectly pliable. They must then be placed together and arranged around an oval mold. A soup-tureen, or a large vegetable dish, turned upside-down, will make a capital mold, for the frame will slip off easily when it is dry. The vines must be tied together at the bottom with a piece of vine and all the tendrils and twigs arranged as artistically as possible on the outside of the frame. Those which will project on the inside must be clipped off. Weights should then be placed on it, to keep it down upon the mold, and it should be left to dry. When all parts of it are stiff and hard, it may be taken from the mold, and a walnut "mat," or a piece of Bristol-board or fancy pasteboard, with a suitable oval opening, must be fixed to the back by small tacks. Then, a piece of glass, which may be rectangular, if it is a little longer and wider than the oval opening in the pasteboard, must

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be fastened behind that, and with a thin piece of board or a thick piece of pasteboard for a back. Varnishing will generally improve its appearance.

SHELL-FRAME.

Make a pine foundation, which cover with the composition of beeswax, rosin and tallow, described in Shell-Work; place large shells at the corners, grouping them in clusters, diminishing towards the center of sides and ends. Put only a small portion of the cement on at a time, and press the shells upon it while warm; fill in with tiny rice and pearl shells, and arrange a few sprays of coral among them, made by dipping raisin-stems in scarlet sealing-wax, dissolved in boiling alcohol. Varnish, or not, as preferred. Demar varnish is the proper kind, if used. This frame looks well on sea-views, or in a dining-room, on pictures of fish, etc.

CORAL-FRAME.

Make the foundation for this frame by sewing strips of covered wire or hoop-skirt springs together, either in square or oval form, holding the pieces apart by small strips between. Cover the entire skeleton with strands of coarse crochet-cotton, about two inches long, sewed quite closely together. Make a mixture of two parts white cake-wax, one part rosin, and sufficient lamp-black, vermilion, carmine, or flake-white to give the desired tint of black, scarlet, cherry color or white. If preferred, the proper size and consistence may be given to the tags of cotton by dipping them into a paste made of flour and glue boiled until of the consistency of thick starch; then, after twisting into shape, varnishing with red sealing-wax, flake-white, drop-black, or carmine in spirits of wine, giving several coats to the stiff sprays. Having the preparation of wax, etc., melted in a baking-pan, a portion of the frame must be dipped; and when a little cool dipped again, a second and third time; and finally twisted and bent into fantastic shapes, like stiff coral sprays, going over the entire frame until the whole is made of proper shape and proportion. Sufficient wax must be melted to dip the article into, though towards the last of the operation it will be necessary to hold the frame, with the strands downward, and pour the wax over with a spoon. Black coral, made in this way, is beautiful, and the crimson and light cherry shades are scarcely to be distinguished from the natural sprays. Frames thus formed are also suitable for the same class of pictures as those made with shells.

STRAW PICTURE-FRAME.

Pick out from a bundle of straws those without flaws. It takes five for each part of the frame. Arrange them thus: Put one long straw in the center, a shorter one on each side, and a shorter again on each side of these; sew them together at the back with some strong cotton. When you have the top, bottom, and sides ready, fasten them together at the corners in the form of an Oxford

frame, placing the top and bottom ones in front of the sides. Then make four small pieces of three straws in each, the center one the longest, and fasten them crosswise to each corner by means of a piece of ribbon tied round; the

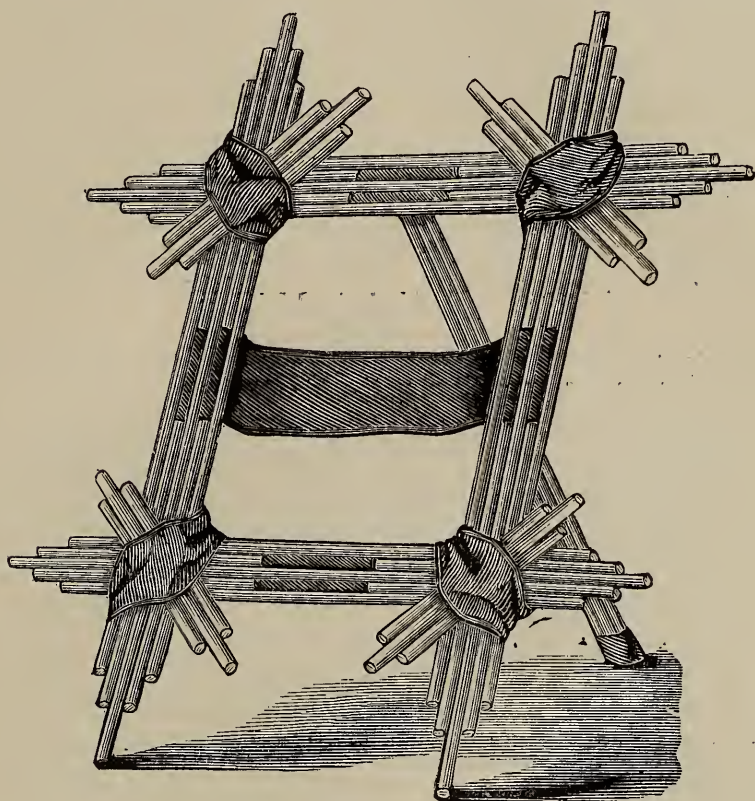


Fig. 4. Fancy Straw-Frame.

ribbon is to hide where the parts of the frame are joined together. The picture is fastened in with narrow ribbon, crossed over at the back, and brought through between the straws on each side of the frame, then passed over the center straw through to the back, and firmly sewn; this ribbon has a very pretty effect. The frame is supported by three straws, which should be sewn to the back of the top; the straws should be bound at the bottom with ribbon to keep them firmly together. If the frame is to be hung up, a loop of ribbon should be sewn upon the top.

TO RENOVATE OLD PICTURE-FRAMES.

An old frame may be "rejuvenated" in several ways, and frequently present a better appearance than the newer and more expensive ones surrounding it. Take such an old frame and cover with white candle-wick wound closely round it; then dissolve a quantity of alum in boiling water, making a saturated solution, and making sufficient to cover the front of the frame entirely, when it is

immersed in it. Immerse the frame in this, and allow it to remain in it until the wick has absorbed all the alum-water it will take up; when remove and dry, and it will be found beautifully crystallized. Procure a quantity of raisin-stems, bits of rough bark, small twigs, etc., which also place in the alum until crystallized. When all are dry, arrange the sprays upon the frame and fasten with white glue. Allow some drooping pieces to fall over the edges, like icicles; and dry some threads, saturated in alum-water, before a hot fire, which will appear like crusted snow, and prove a beautiful addition when hung among the icicles and sprays of icy moss and branches. This frame, placed around a winter scene, of any description, will be found an appropriate and elegant surrounding, appearing like snow and ice upon branches and bark of trees.

PUTTY-FRAMES.

Lest some of our readers should not understand the *modus operandi* of making these now popular frames, we will give the full directions:

Take from two to seven pounds of putty, made perfectly smooth, using more or less, according to the size of frame, and add Spanish brown or burnt umber as will impart the right color, working it in until no specks or streaks can be seen. Work this into appropriate designs or figures with the fingers, and lay them on the frame; grapes, leaves and scrolls are used more than other figures, with bead-work upon the edges.

Logwood dye, with saleratus added, forms a rich color, washing the work with it in order to prevent them from separating by warping. Use varnish, carefully making it sufficiently thin to "flow" and not "drag" under the brush; for flat, broad surfaces, the common flat varnish brush is best, but the round one will be required for rough surfaces. Fasten the glass in securely before commencing to put the ornaments on the foundation. For securing various ornaments on cardboard, glue is the best article, but as it will not adhere to wood or metal, it is necessary when the foundation is made of these, to cover first with cement. When large ornaments are fastened on with brad-nails, small holes should be pierced through the ornament, and partially through the frame, to prevent their splitting. For leather leaves and flowers the sharp-pointed upholsterers' tacks, with round heads, are very appropriate. Various materials are used as ground-work where the ornaments do not cover the foundation; for this purpose, rice, sago, sand, small seed-shells, black pepper, powder, and coal crushed fine, will be found suitable. For delicate work, white glue is best, but the dark-colored will answer for any ordinary work; whichever kind is used, however, use care in not applying it too thickly, and keep it constantly hot. When a large "piece" is to be accomplished, it will be found very satisfactory to use a regular "glue-pot," hung in a vessel of hot water. Always have a brush in each pot, or perhaps two, a large and small sized one; the kind used by house-painters for window-sash are best.

CAT-TAIL PICTURE-FRAMES.

A very pretty frame for an engraving may be made of the long, tough stem of the common cat-tail, to be found growing in profusion by streams and in marshy places. The cat-tails, after being dried, should be arranged as seen in our illustration. The joinings at the corners may be ornamented with small pine cones, or simply bound with grape-vine bark. The vine-work shown in the illustration is made of leather-work, directions for which are given in other pages. The leather and cones are of a uniform color when varnished. The frame of the picture may either be left open so as to show the wall behind it, or it may be formed upon a thin board with a border of maroon or crimson velvet showing through. In using a board-back, the picture, which should be smaller

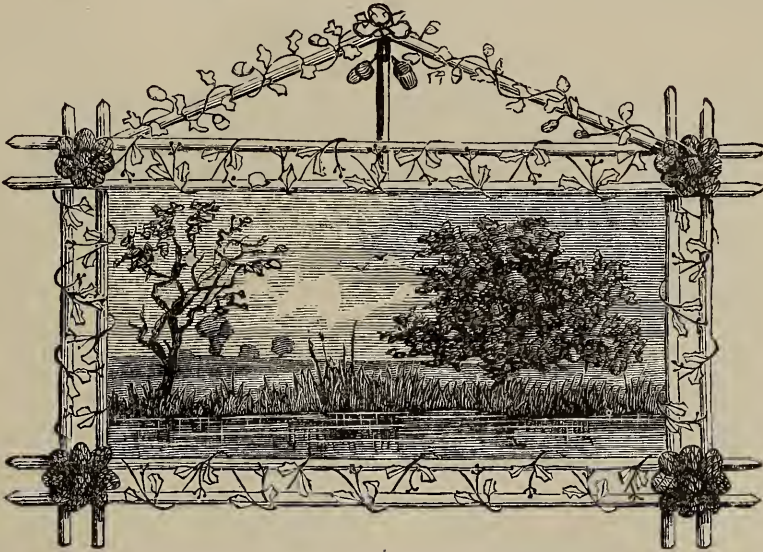


Fig. 5. Cat-Tail and Leather Frame.

than the board should be first laid upon it; over that a paper spandrel, to be purchased at any photograph gallery; and over that the glass. The whole may then be secured in place by means of thin strips of wood so placed and fastened that they shall form the frame. Velvet or velveteen should be glued over this border, neatly covering the edge and folding at least half an inch over the back; and the cat-tails may be arranged over this, allowing them to project at the corners, as seen in the engraving.

GILT FRAME.

Make or obtain from a manufactory an oval or square frame. Having a quantity of plain and fancy gilt paper, cut the pieces of suitable sizes to cover the frame. Should the frame be large and the sheets of paper comparatively small, use great care in joining the pieces; and in case of their showing, endeavor to cover them with the ornaments. These may be made of various styles

and materials, neatly covered with the gilt paper or with gold-foil, liquid gold paint, or in shells. A very handsome frame is made as follows (the one used as the model was a square, 18 x 24 inches and four inches wide): A flat edge runs around the outside; upon this a preparation of two parts white wax, one of glue, and a little rosin is spread; on which is arranged a beading of large, brown coffee grains, placed closely together, and when dry, varnished with Copal. Next to this beading, fasten a grooved molding, such as is used for window or door facings, which cover with plain gilt paper, as also the two and a half inches of flat surface still remaining within, but ornament it thus: leaving a narrow line next the strip of molding, fasten on with size a strip of richly-enameled gold paper, about half an inch wide; then a double row of brown, varnished coffee grains; then a strip of figured gilt paper; then another narrow strip of molding covered with plain gilt paper; finishing with a double beading of the coffee grains, arranged as before, and a narrow margin of gilt. The sheets of gilt paper being much smaller than the frame, it will require two or three of them to cover it; when, if the connections show, arrange the paper in such a manner that all the connections commence in one place, which hide by making walnut and gilt ornaments, and arranging to fall gracefully over them, thus: cover wire with the gilt paper, to which fasten vine-leaves of three or four sizes, cut out of sheep-skin, and either covered with the paper or painted with gold-size; and when so dry that it will stick to the finger, lay on the gold-leaf or gold-bronze, pressing it gently and carefully with a soft cloth. Make a bunch of grapes by tying small marbles in chamois-skin; then varnish with Japanese varnish. Make clusters to correspond for each corner; varnish with clear, thin, "finishing varnish." Such frames are exceedingly handsome, and suitable for paintings, chromos or fine engravings, or for mono-chromatic or pastile pieces.

RUSTIC FRAME IN IMITATION OF RICH WALNUT.

The foundation for this frame may be of pine wood, and should be covered with a coating of some one of the materials mentioned as "adherents," also stain it with umber scalded in vinegar, and rub gently with flannel. Prepare a number of leather leaves, by obtaining leaf-molds of hickory-nut, oak and chestnut, and cutting from sheep-skin which has been made damp; stain with a decoction of burnt umber, and after shaping and veining upon the molds, dry in the oven; then dip in Japan varnish. Obtain a quantity of English walnuts, pecans and acorns, or chestnuts, hickory-nuts, etc., which also dip in the varnish; make a pretty beading around the edge of the frame with the halves of filberts and cherry-stones, arranged in rows, and varnished. Cluster the nuts and their respective leaves in graceful groups, not crowding, and yet sufficiently close to appear rich and heavy. The leaves may be fastened to stems of wire covered with soft leather, and arranged on natural branches that have been stripped of bark and varnished. The acorns should have the nut formed of

putty, colored with umber, and glued into the cups. In order to make the frame look rounded and full, putty, or the composition of wax, etc., may be built upon the center and rounded off towards the edges; then, when dry, covered with the adherent (black pepper or coal-dust) sprinkled on glue. The clusters arranged upon such a foundation will appear full in the center, instead of flat. This style of frame is suitable for rustic pictures, crayons, lithographs, etc.; a gilt molding should always be placed around the inner edge of all frames, and may be easily made by covering a strip of card or thin board with plain gilt paper.

PICTURE-FRAME IN LEATHER-WORK.

Picture-frame with decoration of ivy leaves, Fig. 6. Materials: a piece of



Fig. 6.

thin, tanned sheep-skin, very fine flower-wire, a frame of thin slats of wood four-fifths of an inch wide, pincers, thick gum, Copal varnish, batting.

This frame imitates a tree-trunk grown over with ivy. A thin, wood frame seven and one-fifth inches high, and six and two-fifths inches wide constitutes the foundation; the frame is covered with a layer of batting, pasted on. To fit this frame, cut another of leather, taking care to add as much as the slight rounding given by the batting requires, and a little to lap over to the back of the frame. To give the leather the appearance of bark, moisten it and run along it, lengthwise, with the pincers; the rounding of the stems is likewise effected by smartly running the pincers along the middle of the moist leather. Four branches, whose stems are quite pliant, are fastened each to a corner of the frame. Eight smaller branches, cut exactly like the large ones, with the exception of the two biggest leaves, complete the decoration. The ivy branches are tacked to the frame by means of exceedingly fine wire-stems attached to the middle of each leaf, and passed through small holes bored for that purpose into the leather-frame; these give the leaves a raised appearance. The small crosses in the ivy-leaves, designate the spots where the wire-stems are to be attached. When the branches have been gracefully fastened in the manner above described, paste the leather-frame to the wood covered with batting. The number of coats of Copal varnish must be decided according to the lighter or darker color desired that the frame should attain.

SQUARE CARVED WALNUT FRAMES, 14 x 18 INCHES.



Fig. 7.

These may be formed in various styles, and can be made very elegant by skillfully using the saws, made especially for such purposes. A good style of carved frame is made by sawing an ornamental strip half an inch deep, to pass around beyond the gilt margin A. An open pattern, marked out upon it, is sawed out upon the edge, and cut out in mosaic figures through the center B (a strip of gold paper laid under this gives a beautiful appearance); upon this a thick, narrow strip is placed, cut with two beveled edges, forming a ridge; beyond this a strip one-fourth inch thick, and two inches deep, is placed with the edge out, which shows the margin back, in a recess, as it were; these

strips must be cut out in ornamental pattern through the center, and upon the edge a beaded strip should be fastened, while across the corners, clusters of leaves and scrolls are placed, carved of walnut. The edge without is finished with strips of carved bead-work, and the whole oiled or varnished.

POP-CORN PICTURE-FRAME.

Have a little frame made of thin wood, the shape of the pattern, or if not that, take strong pasteboard; then with white glue, fasten a border of cherry-stones on the outer and inner edge. In each of the eight corners put an apricot-stone or a hazel-nut, and then place plum-stones as shown in the picture; lastly, fill the spaces that are left with red pop-corn. It might be better to varnish the stones and nuts before putting on the corn.

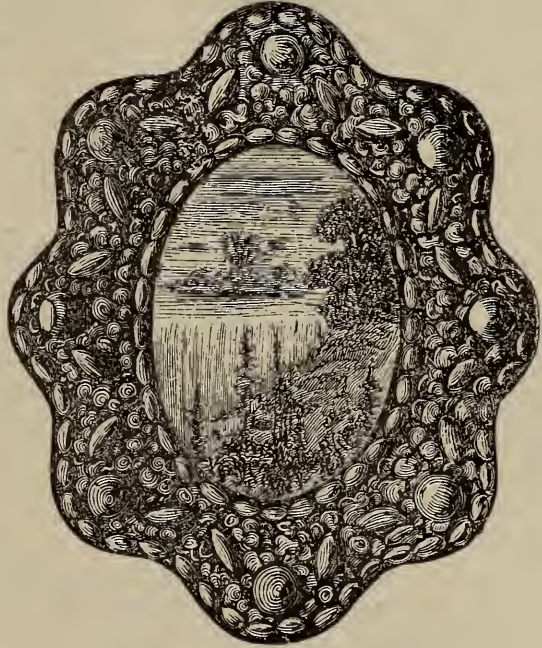


Fig. 8. Pop-Corn Picture-frame.

FRAME OF BEANS AND CORN.



Fig. 9. Frame of Beans and Corn.

Make your frame of good, smooth pine wood, of any size to suit the picture to be framed; paint it a good black. Select good, clear, even-sized kernels of corn

for the rosettes, making the center of a small acorn. Ornament the frame with white beans split in two, in the form of diamonds, with an acorn between each diamond. Any other pattern will do, to suit the taste of the maker. Paint the whole black and then varnish. This is easily made, and makes a very neat frame.

CARVED FRAMES.

Another carved frame is made of four long, square pieces, cut in grooves with the penknife, each of the eight ends made to taper gradually from the center. These carved sides may be made exceedingly handsome, by having used the knife skillfully, and cutting innumerable small grooves lengthwise, then filling in with fine work called "picking out," done with the point of the knife. Cut a pair of large leaves and a flower, for the center of the top and bottom, and notch out sockets for the admission of the side-pieces upon the four ends, about an inch and a half or two inches from the end; making them to cross each other, and project at the corners. At the point of intersection, place an ornament cut from the wood, a star, or round flower, or a button; make the margin as usual.

Another pretty mode is to ornament upon the corners instead of the centers; a group of carved leaves and natural nuts varnished, or a combination of leather leaves, acorns, and a gnarled branch on the corners or at the top and bottom, or three carved leaves on each corner, are all pretty modes of adorning. An unusually tasteful frame is made in the Gothic style; making a margin of gilt and walnut, then cutting six pieces for the sides, four twenty-two inches and two twenty-four inches long; the top and bottom, four twenty inches, two twenty-two inches long, and all of them one-half inch wide (of *one-fourth* inch wood), morticed together at the corners, and projecting,—the short ones outside one inch,

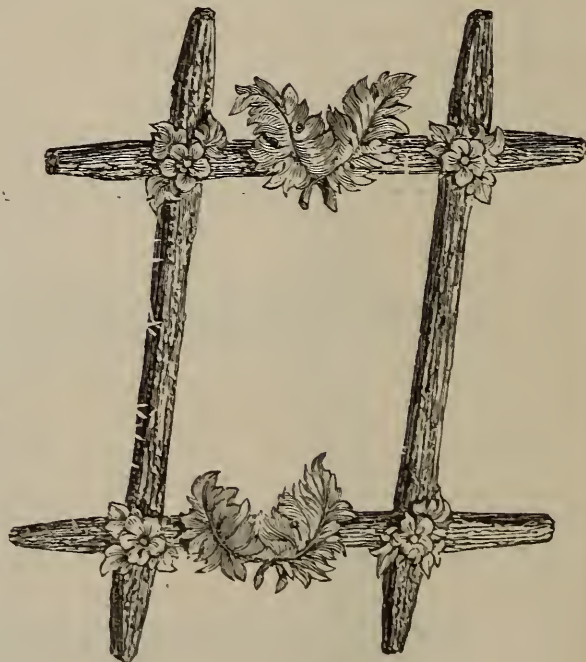


Fig. 10.

the center ones two inches. Cut or saw, also, twelve pieces three inches in length, pointing the ends, both of these and the main pieces; also, six pieces—the first pair four inches long, the second six, the third eight; cut, also, six

small strips two inches long; the twelve pieces are to be crossed one over another in six pairs, three on each side; the six pieces in graduated pairs, must be arranged upon the top; the small ones crossed at the top, and placed low down upon the top rails of the frame; the second in front, arranged in the same way; the third in front, crossed over above the other two pairs; carve an ornamental cross and place upon the apex of the arch; arrange the three small pieces along the bottom in three crosses. Fasten all pieces together with little black buttons, making holes for the eyes.

FRAME OF CONES.

Cut the frame from bookbinders' pasteboard. Select good, clear, hard pine cones. Dissect those which have large, fair scales, and sew a double row of the scales round the inside and outside of the frame. Make rosettes as in the pattern of the scales of soft pine cones, with a small acorn for center; the leaves at the



Fig. 11. Frame of Cones.

corner of frame to be made of soft pine scales, with a small cone or acorn for center. Fill up the entire ground-work with hard pine scales, fastened with glue; lapping one neatly over the other, then varnish.

FRAME OF RICE OR PEARL BARLEY.

Make your frame as in Fig. 9. Melt sealing-wax of the desired color (red is to be preferred as it resembles coral) in first-proof alcohol. Spread thickly over frame. Stir rice, sago, and small bits of tapioca into the vessel of dissolved sealing-wax; spread the same over the frame; dry thoroughly. Pearl barley can be

used the same way. If not entirely covered, touch with red paint. Card receivers or baskets are very handsome, made this way.

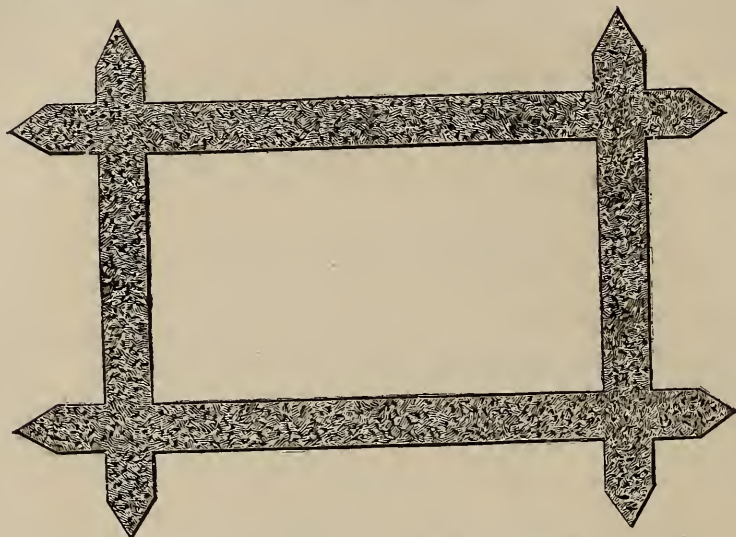


Fig. 12. Frame of Rice or Pearl Barley.

FRAME OF BEANS AND RICE.

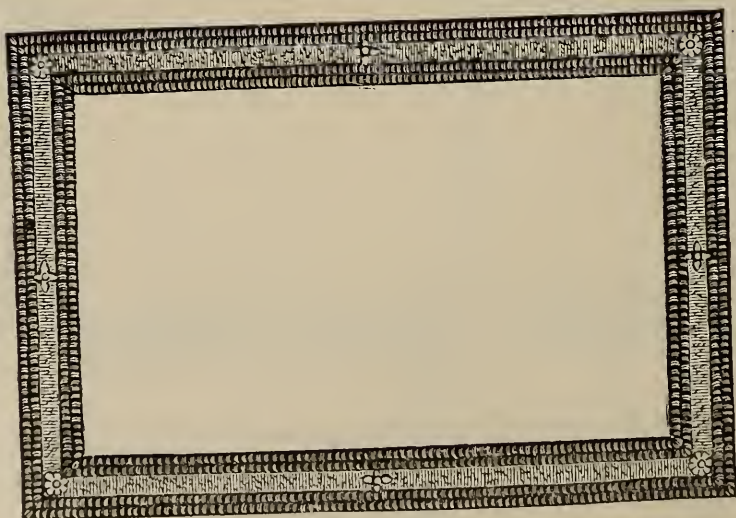


Fig. 13. Frame of Beans and Rice.

The frame to be made of wood, plain, and painted, as in Fig. 9. Rosettes in the corners, of beans; in the centers, of corn. Glue a double row of split beans on the inner and outer sides of the frame, or more rows if the size of the frame requires it. Cover the open space with hot glue, upon which sprinkle rice enough to cover it thoroughly. Paint the beans black and the rice red, or any other colors that the fancy may dictate. Varnish with pure white varnish.

FRAME OF CONES.

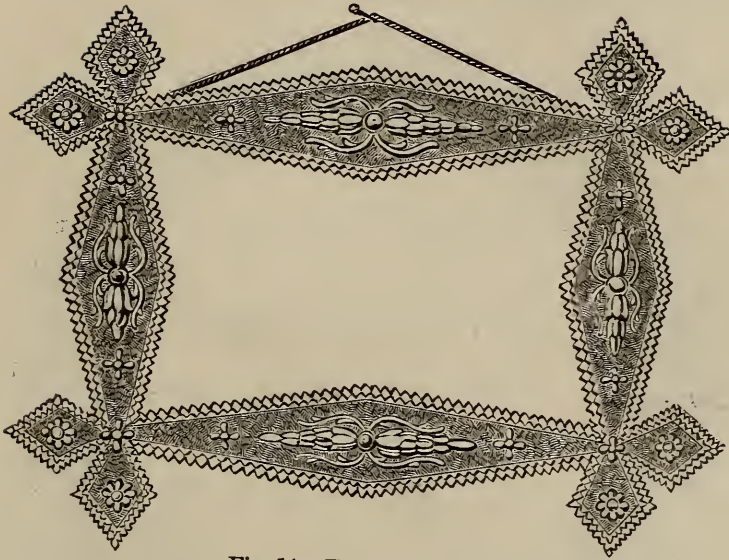


Fig. 14. Frame of Cones.

To be made as in Figs. 14 or 15, as regards the cones, rosettes and scales, but can be ornamented with small cones, acorns, seeds or anything pretty to suit the taste of the maker. We can not give the dimensions of any of these frames, as they will depend entirely upon the size of the picture to be framed.

The glass and picture should be secured by strips of cloth pasted over the edges to hold them firm. Then cover the entire back with cloth or paper, taking care that none of the paste touch the picture, so as to soak through. This will keep glass and picture perfectly firm in its place.

FRAMES OF CONES.

Cut the frame of heavy pasteboard (if this is not handy, pasteboard boxes, such as can be obtained at any store will do). The center of each scallop in these patterns to consist of soft pine scale rosettes, the centers to be acorns or hard pine cones, cut off at the base to make them the required size. Sew at least two rows on the outer and inner edge. This makes the frame stronger and more durable. Fill up the ground-work as stated in Fig. 11, and varnish.



Fig. 15. Frame of Cones.

Some place an even coating of putty all over the frame and insert the scales into it; but it is not as good as the sewing and glue.

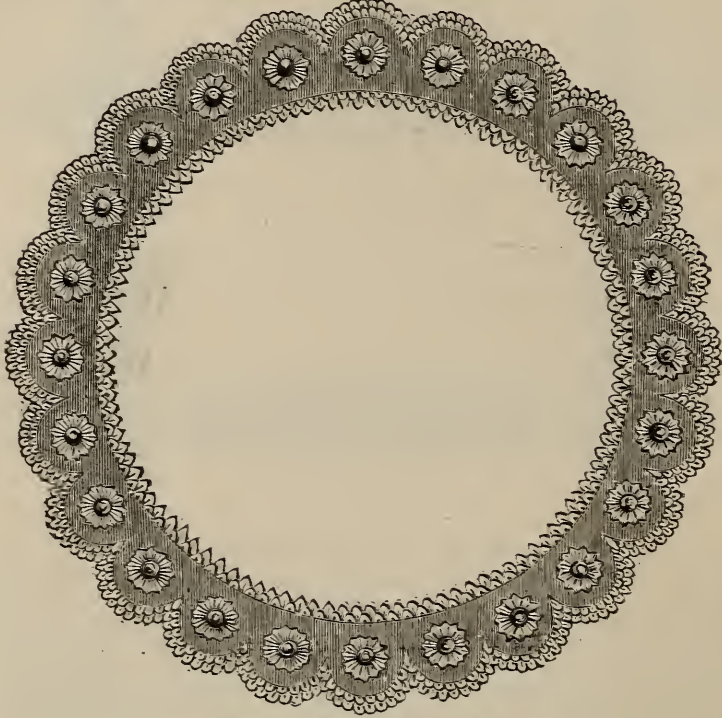


Fig. 16. Frame of Cones.

CHAPTER VI.

FANCY LEATHER-WORK.

LEATHER-WORK, as applied to the ornamentation of furniture or lighter elegancies, is not, as generally supposed, of recent invention.

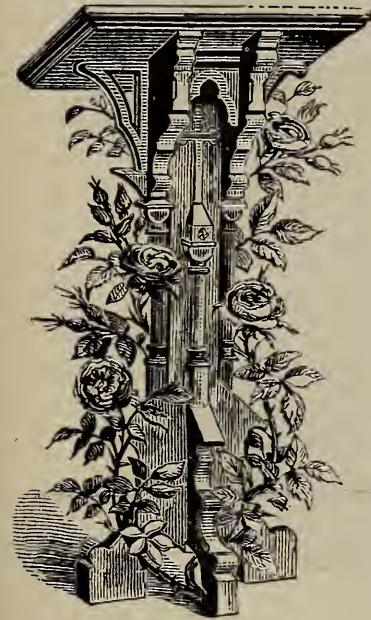


Fig. 1. A Parlor Lectern.

So far from this, it is one of the most ancient modes of fine decoration, and those who have visited the British Museum, that great storehouse of antiquities, will have noticed the specimens of richly-embossed leather in the room of Egyptian specimens, which are said to have been made 900 B. C. Over the door is also an ornamental cross, which is of great interest and of fine workmanship, taken from the robes of a Coptic priest, in the year of our Saviour, 640. Then, at a later date, during the early part 17th century, this work became popular in England as a means of decorating curtains, testers, and other hangings, and was carried to a high state of perfection. Of late days it has been chiefly applied as an imitation of various kinds of wood; and where lightness and graceful combinations of fine tracery or thread-like finishing upon

groups is desired, its superiority over carved, or even molded wood, will be found very great; not taking into account the economy of cost, that it does not break, shrink, warp nor chip, and, besides, damp or heat having no effect upon it, it improves in tone and color by age.

As an imitation of old carvings in dark oak, walnut, mahogany, it is extremely elegant, and can be brought to great perfection upon objects requiring bright coloring or metallic luster; to cover it with gold, silver, or the transparent paints, upon a plain or "foiled" ground-work, is to produce the most charming ornamentation conceivable. Nor, as we have before observed, is

this means of ornamentation, comparatively, expensive; and yet it is so exceedingly elegant that we feel desirous to explain the method of making it properly,



Fig. 2. Wall Ornament in Leather-Work.

to those who admire beautiful furniture, and are willing, at the expense of patience and perseverance, to produce a decoration as rich and elegant as the most costly carving.

The materials are glue, size, varnish, soft uncolored sheep-skin, chamois-skin, old kid, wire of two or three sizes, and, if colored work is desired, paints in fine powders and dye colors. The implements are scissors and knife, molding-tools, such as are used in wax-work, leaf-molds, small gimp-tacks, a veiner, brad-

awl, cutting-pliers, and brushes for glue, varnish, etc. First decide upon the materials and the particular kind of ornamentation; also, whether the imitation is to be of walnut, rose-wood, or other wood. For instance, if the article to be adorned is a frame for a picture, are the materials to be of a kind to imitate black-walnut, or light ornamental-work, which is to be gilded or bronzed and painted in colors? For, in the one case, a dark dye and varnish will be required, and in the other, fine-powdered colors, gold and silver foil, and bronze powders; and as it is requisite, in order to accomplish the work with satisfaction, that all things should be in readiness before commencing operations, the necessity for determining the style of ornamentation will be at once understood.

In making leaves, etc., in imitation of dark wood, use sheep-skin, and rolling it in a damp cloth until thoroughly moist, cut from it a sufficient number of each size wanted to cover the frame; then full them into shape, and while quite damp, press them on the leaf-molds until each vein and all the fine tracery is distinctly marked upon the upper side, as in making wax leaves. Grapes are made by tying marbles in soft chamois-skin, clustering them upon a piece of stout wire wrapped with kid. Berries are made from peas or other round bodies tied in fine kid. For stamens to certain flowers, cut a strip of thin sheep-skin into fine fringe and fasten around a pistil, more or less thick and long. But of these points we shall speak more particularly, hereafter. Elegant baskets for work or other purposes, can be made of wood and ornamented with various designs in leather-work, with lining of bright-colored velvet or quilted silk, and form both handsome and useful articles. Trellises and poles for flowers are thus made very ornamental, and a running border of any pretty vine forms an exquisite addition to a plain wooden mantel-piece; while a chimney-board, which we have had the privilege of examining, was one of the most elegant specimens of this work that we have ever seen. It consisted of a half basket of fanciful shape, constructed of wire covered with leather and woven together like wicker-work; this fastened in the center of a board, which fitted in the "fire-place," and was filled first with walnut shavings, upon which leather-flowers of various kinds were tastefully arranged: Passion-flowers, Roses, Convolvulus, Pansies, Bouvardias, Jessamine, and numerous small blossoms, such as Forget-me-nots, Blue-bells, etc., with sprays of various vines falling over the sides and twined around the handle, Ivy, Hop and Maurandias; while a few nodding blossoms of Cyclamen and drooping sprays of Fuchsia finished the collection, which was so arranged that each one was beautifully displayed without any ungraceful crowding. Around the edge of the board was a narrow vine of small ivy-leaves and berries. The whole was stained to resemble walnut, and was as elegant as the richest carved work.

Each flower or leaf, or clusters of them were fastened to long, strong pins of wire, which, dipped in thick glue and fastened down into the bed of shavings, was held very securely, and when dry, formed a compact mass.

Furniture otherwise plain and of conventional form can, by this ornamentation, be made to appear like costly-carved wood.

The objection made by some, that such work collects dust, is scarcely a just one, as ornamentation with leather does not collect dust to a greater degree than carved wood; and a common "painter's dust-brush" readily removes any collection of dirt, and a little kerosene makes all as bright as ever.

MATERIALS FOR ORNAMENTAL LEATHER-WORK.

Oak-stain (a spirit preparation), Flemish oak-stain, asphaltum, stiffening, burnt umber, Vandyke brown, spirits turpentine, liquid glue, prepared size, Copal varnish, Russian glue, best upholsterers' tacks, Basil-skins, skivers, molding-tools, grape-molds, convolvulus-molds, berry-molds, veiners, double veiners, scissors, copper wire, pincers, pliers and wire-cutters, boxes of materials complete, Johnson's gold, silver and copper paint.

We will now proceed to describe certain articles that are made very elegant by this mode of decoration:

A handsome bracket is made as follows: Have a frame made of pine wood, ten inches high, eight wide, and projecting six inches; it is made with a back piece, sloped from the shelf to the point in the center, ten inches below; the shelf, 8 x 6 inches, is fastened to the back piece, upon which it rests at the top; curved strips, like sections of a hoop, three in number, extend from the center and sides of the shelf to the point at the bottom. Supposing this bracket is to be of rosewood (imitation), stain all this wood-work with Venetian red scalded in vinegar, using a small soft brush. When dry, rub smooth with pumice-stone or fine sand-paper, and varnish with thin Japan varnish, which gives a fine imitation of rosewood. Cut out a number of convolvulus-leaves, and while damp,

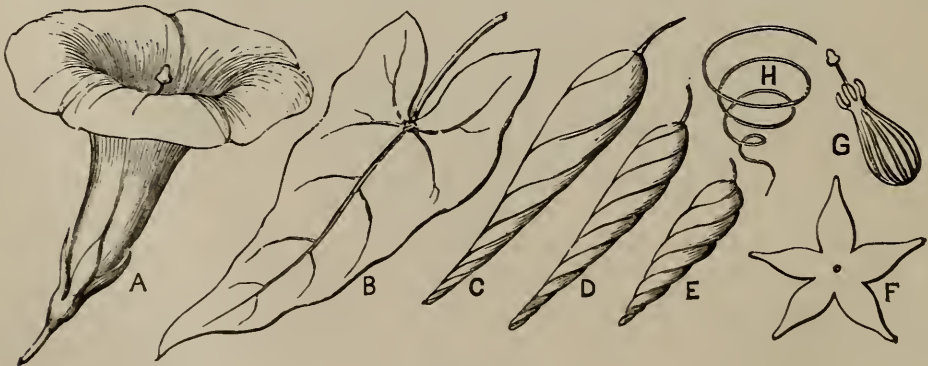


Fig. 3.

mold them on the leaf-molds, making three different sizes; stain these with the Venetian red, and form into proper shapes, then place near the fire or in the sun to dry; and when dry, dip each one in the Japan varnish; form a few convolvulus-blossoms in the same way, molding them on the flower-mold used for wax-

flowers. The buds are made by winding a piece of leather on a tapering piece of wood or putty, molded between the fingers into the proper form, like Figs. C, D, E. Fig. B shows the shape of the leaf, second size. Fig. H is a tendril, made by winding strips of thin leather around a knitting-needle, drying, staining and varnishing. The flower, with all its parts, is shown in Fig. A. The calyx, Fig. F, is made by cutting five points in a circle; the stamens, Fig. G, are four long, thread-like pieces, about half an inch long, which are wound round the end of the wire-stem. The flower, which is cut from one piece of the shape of Fig. I, is caught together with a few stitches, the edges having been touched with glue. When molded over the flower-molds, the leather should be quite damp and soft, and the edge turned over with one of the molding-tools.

If the leather is not sufficiently heavy to make the flower and leaves stiff, they must be dipped into the prepared size.

Slip the flower on the wire up to the stamens, and wind strips of Basil-leather around the wire, up to the flower, where secure it by slipping on the calyx; wetting the inner surface with glue, and holding it firmly around the base of the flower; or it may be tied with thread, which can



Fig. I.

be subsequently removed. Arrange a number of flowers in this manner; then sufficient leaves of the three sizes, to cover the under braces and edge of the bracket, when mixed with the flowers and buds. Stiffen the leaves likewise with glue. Mold the buds of putty, and wind leather around, as before mentioned; likewise form some tendrils. When all are finished, arrange the garlands upon wire, one for each of the braces, and around the edge of the shelf, and place a cluster at the point at the bottom.

It is better to stain and varnish each piece separately, previous to fastening them on.

If the leaves do not appear veined deeply enough, the marks may be deepened with the point of the veining-tool. The flowers, also, may be marked with the same instrument. This bracket, when finished, is exceedingly beautiful.

Several different flowers are shown in Fig. 4, which are formed as shown in Fig. 4, sections 1 and 2. When a leaf is desired, of which a mold cannot be obtained, it must be notched out on the edge with sharp scissors, and the veins made with the tool. The petals of A and B, Fig. 4, are cut by a pasteboard pattern, cut in the shape of 1 and 2, five of each forming a flower, while the aster, C, requires twelve, and may be made double or semi-double, by cutting one or more rows of smaller-sized petals of the shape 3. The stamens are composed of a long, narrow strip, 4, one-eighth of an inch deep and two or more inches long; cut into fine fringe on one edge; then wound closely around the pistils which are made for A, of three long, thread-like pieces, stiffened and curled, and tied one inch below the ends into a knot; and slip the ends below through a hole

in the corolla and calyx, which is similar to the one described for the convolvulus.

These flowers, arranged on a wooden frame, appear like richly-carved walnut, if stained with burnt umber scalded in vinegar, and varnished with Copal.

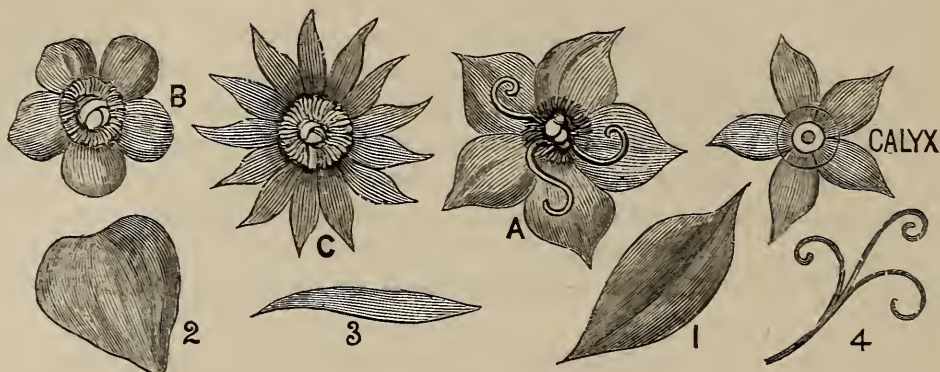


Fig. 4.

A frame for a picture, to be covered with flowers like these just described, is made of well-seasoned wood. Size it all over with glue-water. When dry, apply the stain of Venetian red, burnt umber, turmeric, or any other desired; polish and varnish; then arrange the leaves and flowers, attaching them with glue and tacks. The ornaments may be arranged to cover the whole as a garland, or in clusters, at the corners and sides; or, if the form is oval, with clusters above and below, and at the sides, narrowing as they meet each other. One of the most beautiful frames we have ever seen, was an oval, made thus.

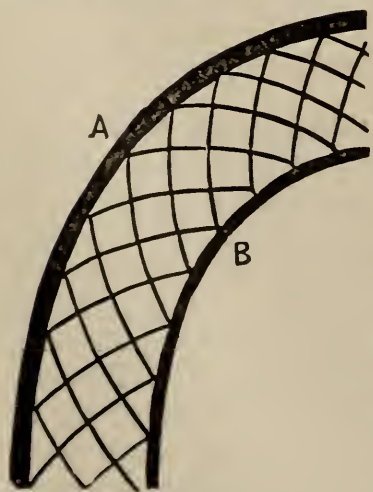


Fig. 5.

The oval or round frame is made with two projecting pieces of wood; one around the outer edge, the other around the inner part, as shown in the section of the frame, Fig. 5. These pieces are for the purpose of holding the trellis-work and vines; which, being thus supported, are held away from the body of the frame, forming an open-work of leaves and fruit upon a lattice trellis.

The one here described is formed of grape-vine leaves, fruit and tendrils, but we have seen one equally beautiful, of passion-vine; and another of the hop-vine, which was peculiarly rich and elegant.

The frame is stained with burnt umber; rubbed smooth, and varnished; polished with a wet pad dipped in pulverized pumice-stone; washed clean and re-varnished with a thin coat of Copal. The leaves are of three sizes, cut while damp, from sheep-skin,

pressed upon the molds until perfectly marked; then painted with size made of fine flour paste and white glue, dried, painted with the umber stain, and dipped in varnish; then drained upon a coarse sieve and dried. The grapes are made by tying small marbles in soft chamois-skin, fastening leather-covered wire in the opening, and forming clusters by fastening them upon a piece of stout wire; make tendrils of thin strips of kid or fine leather twined around coarse knitting-needles; stiffen and color as for the other parts. The trellis-work is made by covering a number of

pieces of heavy wire with leather, making each piece to reach diagonally across the frame from one edge to the other, as shown at A and B, Fig. 5; at each end the leather is carefully fastened, and a piece of leather allowed to project a little



Fig. 6. Filbert.

beyond the wire, in order to allow the admission of the tacks which fasten each piece to the projecting pieces; the wires should be slightly bent, as shown at A and B, Fig. 5.



Fig. 7. Leather Picture-Frame.

The heavier stems of the vine are to be made of very thick wire, wound first with yarn or twine and then covered with leather, or of canes so covered. Let a piece of wire extend around the outer edge; through which, tendrils and small delicate pieces of the vine may be twined, as will be seen in the design, Fig. 7.

As it is always desirable to have an appropriate table or desk upon which to place the "Family Bible," we give a design for a parlor-lectern, which is made of walnut; or, if pre-

ferred, of pine wood stained in imitation of rosewood. (The Japan varnish should be thin in order to show the scarlet wood.) The most appropriate ornamentation for this piece of furniture is the (*Passiflora*) Passion-vine, which is made as follows: Cut the shapes of leaves and various parts of the flower first, from card-board.

The corolla is formed of five petals, shown in Fig. 8, W. Take a stiff wire, which cover for stem, and fasten on it, two inches from top, a circular piece of soft leather like Z. The inner circle of petals is placed within the outer one of the calyx (X), in such a manner that the points of the outer ones show between those of the inner, as shown in Fig. 8.

The petals and calyx cut and curled, next form the nectary (Y), which is a circular piece of leather, half an inch in diameter, finely cut upon one edge; another circular piece (O), an inch and an eighth in diameter, is cut into long,

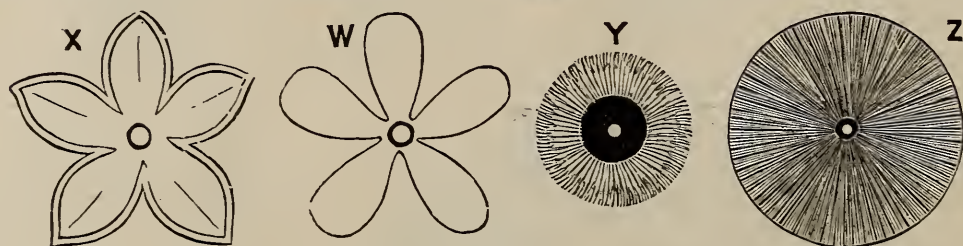


Fig. 8.

thread-like pieces, which form the "rays" peculiar to this flower; the involucre is three-lobed, and cut in points. The pistil in a leather Passion-flower consists of the wire of the stem, as described before, covered with soft leather, wound around almost to the point, where five pieces of leather, cut like the figure at A, are placed around it; the leather wound round once or twice to hold them in place and form the club-shaped style (B), which then has the three anthers (C) fastened upon it in the same manner; turning the strip of leather used in winding, across the top between two of the anthers, with another, wind

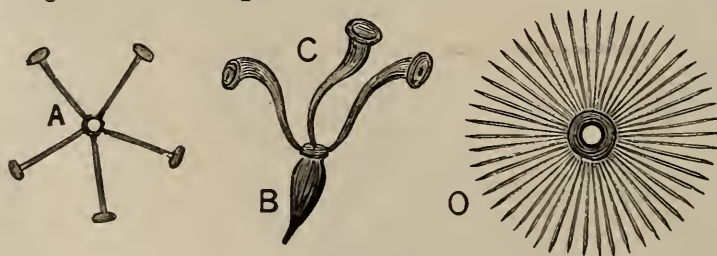


Fig. 9.

around the style and across between the other anther, and fasten it just below with glue or a tie of thread or fine wire: this winding of the pistil gives the club shape to the style below the three anthers (B). The leather used for these stamens and pistil must be made stiff in order to retain the proper form when curled. The pistil and stamens arranged, the circular piece (Z) is slipped on the

stem up to the pistil, allowing it to be a half inch from this point to the slender part of the anthers; gather the edges together and fasten around the stem be-



Fig. 10. Bracket in Leather-Work.

low (see d); then slip the fringed circle (Y) on the stem, and touching with glue on the leather ball, turn the fringe up on it and press firmly with the fingers; a circular piece of stiff leather, a half inch in diameter, with a hole in the center, and

the edge chipped around in a tiny fringe, is then slipped on the stem and pressed closely against the bottom of the upright fringe (F); then the "rays" are put on, and finally the petals (X) and calyx (W) are arranged, and the tri-lobed involucrum, which must be molded into shape with a molding-tool, having it damp and pressing the round end into the center of each leaf; making them rather cup-shaped. Prior to putting each separate piece upon the stem, it must be moistened with glue in the hole and around the upper part, in order to hold all firm when dry. The petals must all be carefully molded and creased with the molding-pin. The rays should be taken, strand by strand, and after moistening the fingers with size, curled and bent into an arching form.

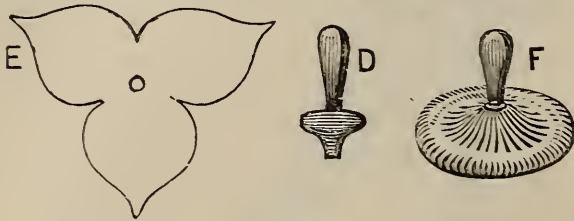


Fig. 11.

some; others may be smaller, composed only of the involucrum and three pieces of painted leather within it; while some may be just opening, disclosing the stamens and pistil. The leaves should be of two or three sizes, and of the shape figured in the design. The tendrils are formed as before described. All the pieces must have the smooth or dressed side of the leather uppermost, excepting the involucrum, as the petals and calyx are to be rolled over, outward; the rolling and molding of the petals is one of the most important features of the operation, as in the proper formation of these the principal beauty consists; unless we except the forming of the pistil, with its style and anthers, and the spade-shaped stamens. The formation of these, nor, indeed, of any part of the work, is not in the least difficult, requiring merely neatness and a little skill in arranging. In this and all leather-work, we would urge persons to *avoid*

The buds are formed of the stem, upon the end of which a roll of the leather covering forms a knob, with the petals and calyx pressed into compact form and surrounded by the involucrum, arranged as before described, for



Fig. 12. Reading-Stand.

over-crowding. This will greatly enhance the beauty and that imposing effect, which is so beautiful in rich carving. Let each separate part be so arranged as to show its particular and distinctive beauty; and never pile one piece upon another, for the sake of putting upon one article as many leaves and flowers as would tastefully ornament three or four. A few handsome and well-made flowers, artistically arranged, will afford greater satisfaction than a half dozen, clumsily-made and carelessly-arranged articles, combining an incongruous mass of many kinds, without either taste or fitness.

The size requisite for this work is prepared as follows: Mix, cold, two ounces of Australian red-gum, six ounces of orange shellac, half-pint of spirits of wine; put into a bottle and cork tightly. Shake frequently, and when all the gums



Fig. 13. Mantel-Basket.

have dissolved, strain, and re-bottle. We might mention, before proceeding, that some persons use regular molds for grapes, etc., wetting round of skiver-leather, and pressing into the molds, then filling with wadding or liquid plaster, inserting the stem in the opening at the top, where the ends are gathered, and

clustering on a larger stem of wire covered with Basil-leather. For filberts, acorns, and large, hard berries, use the fruit itself, and cover with damp Basil or skiver leather. (Basil is sheep-skin tanned; skiver consists of the soft pieces on the edges, or the shavings from the currier's bench.) For large specimens of fruit it is advisable to have molds, filling with any substance to preserve the rotundity. A peach, for instance, is made thus: select a hard, unripe specimen, take the impression of the two halves, cut a piece of leather larger than the mold, dip it into cold water, and with the fingers press it well into the mold, then allow to dry; proceed in the same manner with the other; then pour liquid plaster, mixed with glue-water into the two, until full up to the edges, which must be kept perfectly even and horizontal; touch these edges with dissolved glue, and, lifting the halves from the molds, which they should leave readily, place them together, rub down the edge where connected, and when dry and perfectly connected, brush over with size, and varnish. Pears, lemons, etc., may be made in the same manner. Filberts or hazel-nuts are very effective made thus: crack the finest nuts so as to halve them, which is done by passing a knife around; first smooth the edges with a rasp or knife, and wiping out the inside, you have the tiny and perfect molds ready. Cut Basil, or soft leather of any kind, from these shells, allowing each piece a little larger; dip in water, and, oiling the inside of each shell a little, press in the leather, paint with size, and place away to dry. When dry, fill up as described for the peach; remove from the molds, and proceed as with the peach.

The bract shown in Fig. 6 is made by laying the pattern on the leather, and cutting, always minding to make clear cuts and perfect edges; then curling and pinching, while moist, and painting with size. The nut is then placed in the center and glued fast, the ends of the leather being brought round, as in the



Fig. 14.

natural nut. When several are formed, fasten together in a tasteful and natural manner. These form very beautiful ornaments. Strawberries are formed

like grapes, and the leather is pinched up into points with tweezers and knife-point, and a calyx formed; raspberries, blackberries, etc., are formed in the same manner, with long, pyramidal-shaped pieces of leather, and dotted with pieces of soft leather, wet with size, and rolled into balls; always arrange with calyx and proper leaves. Wheat is formed by rolling leather strips into a long oval, size of the grain, then covering with concave pieces of similar form, to which colored horse-hair is glued; then arrange on a long roll of leather, size of the ear; stiffen and varnish.

Figures are made in plaster-molds, as described for fruit, filling in with any substance convenient; such as scraps of leather, wool, cotton, or better still, common plaster of Paris.

There is no prettier flower in leather than the rose, whether the conventional wild rose, or the full, double-hybrid varieties. As it is always best to cut the petals, or the entire corolla in one piece, when possible, this rose is best formed in the following manner: Cut six or eight pieces of the shape of A and B, which are the smallest and largest sizes, the remaining four or six to be graduated in size from A to B; C shows the third size, one coming between it and A; two between it and B; where eight sets are used they are larger than B. The size depends upon the piece of furniture to be ornamented; for a frame, bracket or other small article, the smaller-sized flowers must be used; for a large table, sideboard or any heavy, massive piece of furniture, the flower may be of the size of the natural one. The corolla of the double rose is arranged with the petals, as they appear in B, with the second set of petals upon the divisions of the one previously placed. The stem is covered with leather, and the end bent over; the small circle of petals are then put on the stem, slipped up to the bend of the wire, then crumpled, and pressed closely around it (the first two circles might better be made of a soft part of the skin); the second circle is then slipped on, and folded around the first one, one petal overlapping the other. Great care must be taken to mold and curl these petals; rolling the edges upon a smooth board with a round molding-tool, and pressing the ball-end of the tool into the center. The two or three outer circles must be curved outward. The calyx is found as shown in D, molded and fastened with glue. The rose-leaves should be molded upon a deeply-marked gilt leaf-mold, and a wire stem with cover of thin kid fastened to each one, then the cluster formed upon a larger and stronger wire. The buds are formed of circles, like the smaller petals, pressed upon wire-stems, in the same manner as the flower; the calyx then cut and molded, and arranged around the petals. For small, close buds, cut pieces and cover with calyx; below this wind a fine thread of leather into the form of an ovary, and cover with



Fig. 15. Veining the Leaves.

soft leather; or, better still, mold a little lump of putty into the desired form around the stem, and color with the stain used upon the leather. A handsome table thus ornamented is shown in Fig. 18.

A beautiful hanging-basket is shown in Fig. 16; it is composed of a wooden bowl, such as is used in any kitchen, stained with a decoction made of gamboge, put in ale or vinegar, or curcuma boiled in water; and when dried, subjecting to the fumes of ammonia; or, by brushing over with vinegar in which a few pieces of rusty iron have been placed for a few hours. Great care must be taken not to apply this too strong, as there is danger of turning the article black instead of yellowish-brown.

The ivy and oak, Fig. 16, combined, have a very fine effect. The bowl being stained of a dark "old-oak" color, and highly polished; the oak-leaves and stems can be formed of tiny, gnarled branchlets of real oak, and the acorns may be formed of the natural cups, with nuts of putty, or the half of small pecan-nuts, glued into the cups. Or the stems may be formed of thick wire, covered with leather, and the nuts of the



Fig. 16. Hanging-Basket.

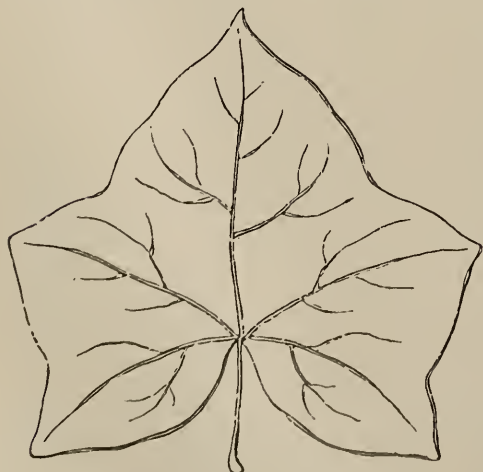


Fig. 17. Ivy-Leaf.

the back part of the wire; then attach the ivy-leaves, berries and tendrils to

acorns, also made of kid, over a turned wooden foundation, and glued in the acorn-cups; but the first method will be found the most natural in appearance. The ivy-vines may be formed of covered wire, bent to the proper curve; or, the pliant vines and tendrils of dried vines may be used; the natural tendrils will be found more graceful than any artificial ones can possibly be.

After making the stems and cutting and bending them to resemble gnarled oak, attach, as naturally as possible, oak-leaves and acorns, fastening them on the

wire-stems, and a garland of the same for the front edge of the bowl. Tack the branches of oak tastefully upon the bowl, and twine the ivy among them.

There should be three shades of oak in this piece of work. The bowl, a deep brown; the oak, the natural "old-oak" shade of brownish yellow; the ivy, a

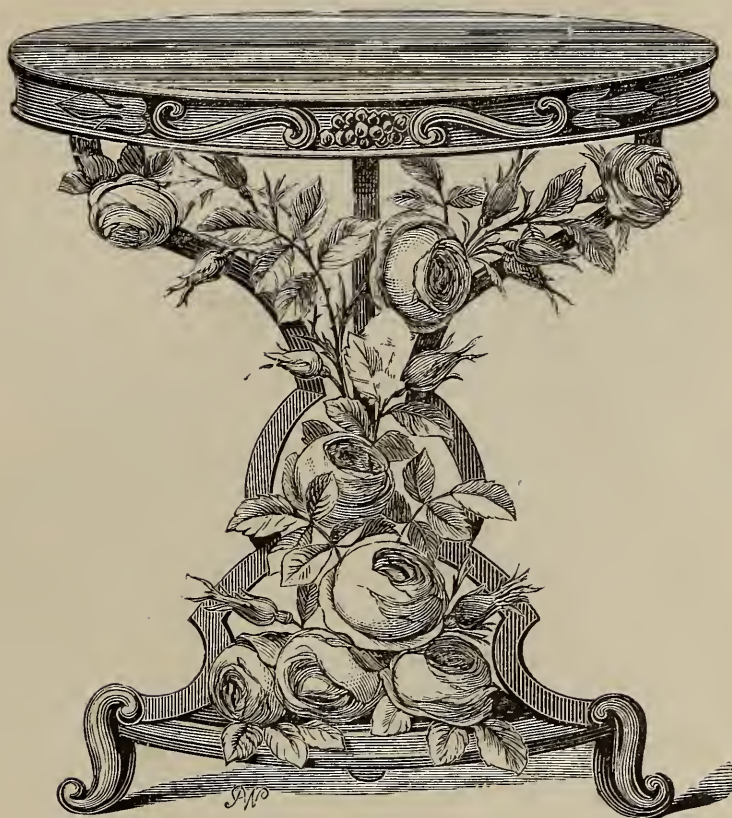


Fig. 18. Table Ornamented with Leather-Flowers.

light oak; the acorns should be their own natural color. Mold and shape the leaves carefully.



Fig. 19.

Fig. 24 shows another pretty plant-basket of oval form, adorned with the hopvine, which is extremely beautiful in this kind of work. The blossoms are

formed by fastening a number of petals around a piece of covered wire, and arranging them in loose, graceful clusters. The leaves are of beautiful form,

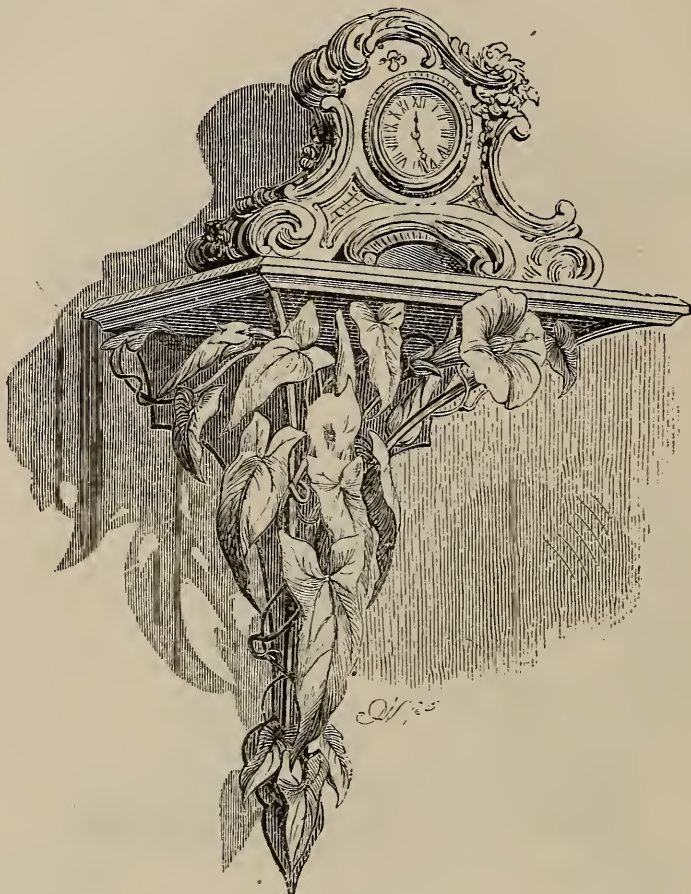


Fig. 20. Clock-Shelf.

and the gilt molds may be obtained at the wax-flower establishments. The form of the petal is shown at A A, and the completed corolla at B, with the leaf, C.

Each petal must be made concave by rolling upon the inner surface with the rounded end of a proper-sized molding-tool. The blossoms should vary in size, the buds being quite small and close; but as every one is familiar with this beautiful vine, it is useless to describe it more minutely.

The most elegant sample of it we have ever seen was stained jet black; a high polish given to the oval, wooden bowl, and also to the leather, by means of black

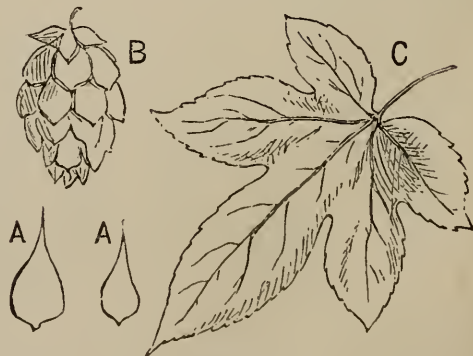


Fig. 21.

varnish and polishing with pumice-stone, in fine powder, and a wet, woolen pad. The stain was made by first painting with a decoction of log-wood chips, made

strong by boiling; this dry, the various parts are blackened by painting with vinegar in which pieces of rusty iron have soaked for several days. After the parts are all finely polished, the leaves are veined and touched with gold, and the blossoms edged and marked with it. The effect of the black, glossy surface and gilding are exceedingly rich and striking. At Fig. 22 is shown a watch-stand made of light wood or heavy pasteboard, and ornamented with sprays of the fuchsia. The calyx, of course, forms the external part of this flower, and is cut from one piece of leather as shown at D, Fig. 19. The petals, four in number, cut separately, as showed at E. They must be molded into shape and glued to the stamens (F) inside the branching calyx, so as to alternate with its four lobes, and folded one under the other. The stamens are eight in number, long



Fig. 22. Watch-Stand.

and gracefully bent, as also the one pistil (F). It is put together, thus: To the covered wire-stem, of rather stiff but not thick wire, attach to one end a piece of



Fig. 23. Shelf Trimmed with Leather-Leaves.

slender wire, or stiffened leather rolled into a round form (F); make an anther upon the end of putty or fine leather. This wire should be an inch long; around.

it arrange the stamens, cutting them like fine threads from one piece of leather, four of them three-fourths of an inch long, the other four, slightly shorter; cut the end with a little rounded tip to represent the filaments; stiffen them with glue and curve each one gracefully; then having the petals molded and shaped,



Fig. 24. Basket in Leather-Work.

roll them around the stamens and fasten with thread, fine wire or glue; then take the calyx, and touching the edges with glue, fasten it around the petals, and to hold it together, tie a thread, temporarily, around it. The flower must be formed as shown in the design, with the calyx rolled out and expanded; the petals, surrounding the stamens and pistil; the buds are formed of the calyx curved around the stems, not inserting any stamens. The leaves are of beautiful form, and the molds are readily procured.

This watch-stand is very ornamental when made of white-wood, painted with

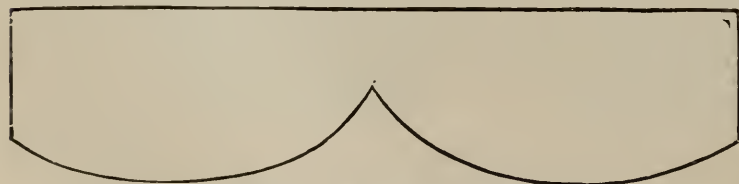


Fig. 25. Pattern of Frame.

hues of the flowers and leaves.

the highly-glossed enameled paint, the leather work of the lightest, finest leather, painted in bright colors of the natural

Use finely-powdered colors, mixing them to the consistency of cream with white of egg with a little distilled vinegar. This mixture must be kept tightly



Fig. 26. Hanging-Basket.

corked, and used as required. The colors may be mixed with parchment-size, gelatine or gum-arabic, in solution. After coloring, give a thin coat of Demar varnish.

When carefully painted in natural colors, and tastefully shaded and tinted, and touched up with lines and marks of gold, leather-work of this style is exquisitely beautiful. For various articles it is particularly appropriate; frames, brackets, baskets, card-receivers, letter and paper racks, etc., appearing like enameled carving, such as we see in the imported work from France and Germany.

HANGING-BASKET WITH ORNAMENTAL LEATHER LEAVES, ETC.

This is truly an exquisite basket, and with the instructions given in the previous lessons, may be easily made.

The skeleton or case of the basket, Fig. 26, is formed of the springs from "hoop-skirts," which will be readily formed by examining the diagram.

Take four strips twenty-five inches in length; turn two inches over at the top, in the manner shown in Fig. 27; then, cut five lengths of eighteen inches, which bend into arches; turn or coil up two inches at the bottom, and fasten the five arches together closely at the bottom, spreading them to a circumference of twenty-four inches at the top; where fasten them four inches from the top with bands or hoops of the heaviest spring, allowing two inches between the upper and lower one. Finish with an inner hoop crossed below the lower hoop, and bound to the outer lengths with fine copper wire. Fasten a strip of the hoop spring around the coils at the bottom, and give the whole a coat of brown paint, then of bronzing. The cover of the hoops should be retained.

The leather ornamental-work is fully described in the preceding part of this chapter, as it consists of leaves, which, after being cut, veined, and stiffened, may be colored to imitate wood-carving; or still more beautiful, receive a coat of transparent gums upon foil, afterward veining and marking with gold. In this case, color the wire-work a rich transparent brown on foil, and gild parts of the arches and coils. The flowers, color a deep crimson, put on in the same way. Gutta percha flowers and leaves will be lovely on this basket, which is handsome, however ornamented.

Very many other useful articles may be ornamented by groups of flowers, berries, leaves and tendrils, made of scraps of leather. Brackets, wall-receivers, picture-frames, corner-shelves, tables, watch-cases, shaving-paper holders, and glove-boxes are only a few of the hosts of things to which leather-work may be appropriately applied.

Ivy, grape and oak leaves furnish the prettiest patterns, but it is well to collect specimens of various kinds, in order to have an assortment. Certain flowers, such as the convolvulus, are easily made by cutting circular pieces of leather,

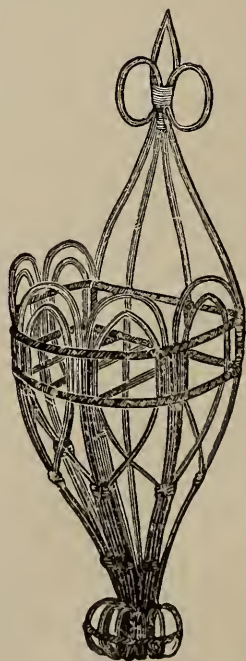


Fig. 27.

and pressing the center, while wet, into a thimble; keeping the smooth side uppermost, and curling the outer circumference over the rounded edge of the thimble, until the required shape is obtained. Stems are provided by cutting narrow strings or strips of leather, widening somewhat out at one end. A small hole being pierced in the bottom of the flower-cup, the stem is drawn through and a ball formed by rolling up the broader end, which will remain inside and prevent its being pulled out again. Buds are made by cutting out star-shaped pieces, somewhat in the form of a white jessamine-blossom, and having threaded the same kind of stem through the center; in this case keeping the rough side uppermost, it can be twisted while still wet into a very well-shaped bud. Real acorns may be effectively introduced among leather oak-leaves; grapes may be formed by covering small marbles with very thin, wet leather, and gluing them together in clusters, when dried; and for ivy-berries, smooth peas may be glued in place, and painted brown. Pine picture-frames may be cheaply ob-

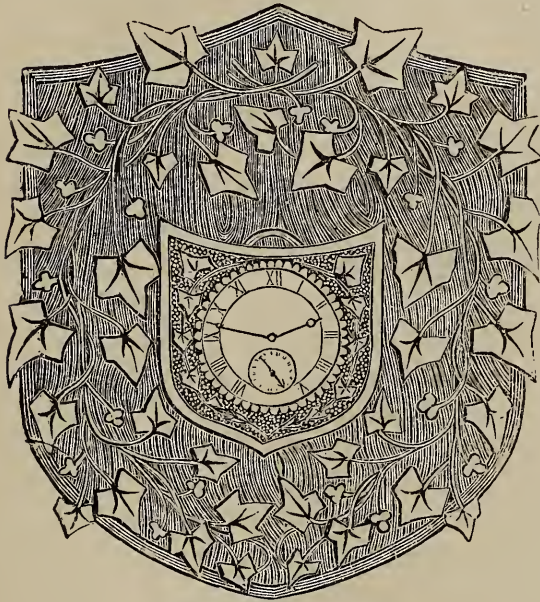


Fig. 28. Watch-Pocket.

and pressing the center, while wet, into a thimble; keeping the smooth side uppermost, and curling the outer circumference over the rounded edge of the thimble, until the required shape is obtained. Stems are provided by cutting narrow strings or strips of leather, widening somewhat out at one end. A small hole being pierced in the bottom of the flower-cup, the stem is drawn through and a ball formed by rolling up the broader end, which will remain inside and prevent its being pulled out again. Buds are made by cutting out star-shaped pieces, somewhat in the form of a white jessamine-blossom, and having threaded the same kind of stem through the center; in this case keeping the rough side uppermost, it can be twisted while still wet into a very well-shaped bud. Real acorns may be effectively introduced among leather oak-leaves; grapes may be formed by covering small marbles with very thin, wet leather, and gluing them together in clusters, when dried; and for ivy-berries, smooth peas may be glued in place, and painted brown. Pine picture-frames may be cheaply ob-



Fig. 29. Leather-Bracket.

tained at any wood-turner's, and after being stained brown, are ready to be covered with leather-work, as taste may suggest. So, also, with brackets and all the other articles named. The leather leaves and flowers must be fastened on securely with small gimp-tacks, which, if managed rightly, will not be seen at all. A little glue may also be used to ensure firmness. It is well not to attempt to combine a variety of leaves on one article, but rather to let ivy predominate in one, oak in another, grape in another, and so on, thus producing unique effects. Well-secured leather ornaments are extremely durable, and will bear daily dustings for years; if, in course of time, they become shabby, a little varnish will renovate them. The bracket and watch-case, Figs. 28 and 29, explain themselves. One has only to obtain pine frame-work, and stain and decorate it according to directions already offered. The bracket should be more thickly covered with leaves than is indicated.

Some persons like to dust a little fine bronze-powder over their leather-work while the varnish is still sticky.

CHAPTER VII.

WALL-POCKETS.

PROBABLY no one article of modern invention and ingenuity has afforded greater satisfaction than wall-pockets. Persons naturally incline to take ease and comfort whenever it is possible, and to have a receptacle for various articles, without the trouble of going to some inconvenient place to reach it, or without having the trouble of opening it when it is reached. Hence, "wall-pockets," "catch-alls," and all the numerous class of conveniences classed under the head of "trouble-savers," are voted the most popular inventions of the day. It is certainly a great comfort to a tidy housekeeper to have all things in her abode in a state of perfect neatness; and the opposite condition, when from cellar to attic every article is out of place, or thrown carelessly down, because the place for it is not convenient, keeps things in that state of chronic "unfixedness" which produces impatience and ill-temper as well; hence, these wall-pockets, and all their class of relatives, are blessings; and as pretty things are a "joy forever," we rejoice in their capability of being made into really artistic house adornments.

The spacious proportions required by some of these articles, which are intended to contain large articles, render it necessary to have the front-piece large; and hence, these articles are capable of being made unusually handsome, as upon this large, front panel, a painting or other object may be displayed in size, that will render it very imposing.

WALL-POCKETS FOR HORTICULTURAL PAPERS.

Measure the size of the magazine or paper, and cut two pieces of walnut; the one for the back one inch wider upon each side, and as high again as the front-piece, which must be one inch higher than the paper, and as wide as the back; "one-quarter-inch stuff" is the suitable size; cut the back in a high point, with ornamental curves. With English walnuts and pecans, form a cluster of nuts, with leather-leaves at the top, and graceful branches of smaller leaves, forming

a spray upon each side. Obtain a Decalcomanie picture, with gold covering for dark surface, of rich fruit and flowers, or a scene of some rural kind, sufficiently large to cover the space between the pocket and the cluster or half-wreath of nuts, and place around it a wreath of flowers, in the same kind of work; or, having cut from the colored plates in flower and fruit catalogues, the bright flower and fruit, twine them carefully, and arrange them in a graceful bouquet, basket, or vase, obtained also from plates; or, better still, a colored picture, of hay-makers, fruit-gatherers, etc. Various modes of adornment will suggest themselves to a person of taste, and may be obtained in every household; as even the fruit and flowers upon fruit-cans, tastefully arranged, may be formed into many

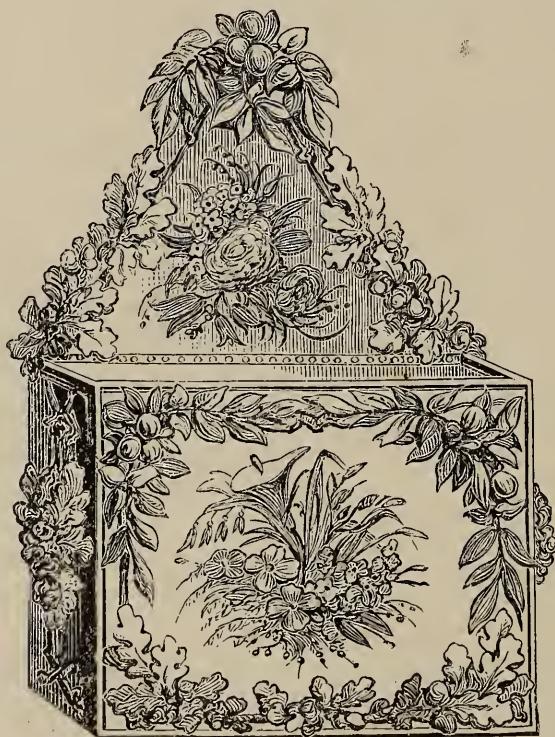


Fig. 1. Wall-Pocket, Ornamented with Leaves, Nuts, Etc.

beautiful designs. After pasting any of these ornaments upon the back, the front of the pocket is ornamented in the same manner, with scroll-edge, and groups of nuts and leaves in the corners, and around the edges; a landscape-scene, or fruit and flowers in the center, corresponding with the top. When dry, varnish with Demar or outside varnish, first staining the nuts with umber and vinegar. Line the lower part of back, and inside of pocket, with scarlet muslin, velveteen or marbled paper, and fasten small brass hinges between the back and front; or, make a muslin hinge, by gluing a piece of strong black cloth along the bottom, putting it upon the inside. Obtain a yard of small brass chain, which fasten to a screw in the back, and to ornamental buttons fastened on the

front, allowing it sufficiently loose to form a pocket for the accommodation of the papers. For holding fancy paper, etc., this case may be made of light, fancy wood, rubbed perfectly smooth with pumice-stone; and a painting in oil, painted upon the surface, and silken cords used as a finish, with bunches of tassels.



Fig. 2. Wall-Pocket in Velveteen and Spray-Work.

The wall-pocket we show in Fig. 2 is made of white velveteen. The figures are cut from paper, and fastened on with small pins. There are two sets of these: those leaving the surface pure white, and which constitute the flowers, stars and figures, which fill in the scroll-work point. The scroll is cut separately. These are placed in position, and the surface "spattered;" the scroll-work papers are

then removed; the work again spattered slightly, then the flowers, etc., are removed; the black parts are then made with indelible ink and India ink rubbed together. A pocket is made and lined on the upper part of the back, with black velveteen, which contrasts with the white edge, and shows the beauty of the work more distinctly. This same pattern looks beautifully on white drilling-muslin, spattered with indelible ink, and is very useful in a chamber, to hang beside the bed or wash-stand. An entire set, consisting of piano-cover, table-cover, tidies, covers for chairs, sofa, etc., were made, with figures of various sized fern leaves; the sprays made with indelible ink, and India ink, equal parts. Finish either with white fringe, cords and tassels. The exquisite delicacy and beauty of this parlor-set can not be imagined; and after several washings, the beauty was not in the least impaired. We would advise our readers to try such a one.

BEAD WALL-POCKET.

Obtain a quantity of large German beads, with silver-foil lining. Make a skeleton case of hoop-skirt springs, retaining the cover, thus: Take the stiffest spring, and sew two pieces, twelve inches long, together; also, two other

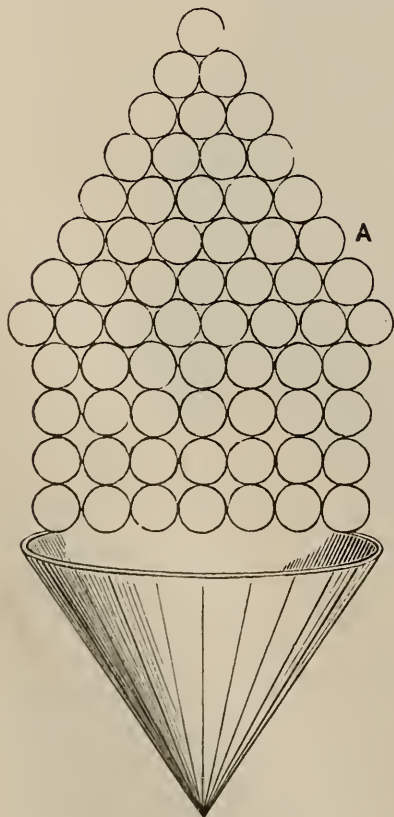


Fig. 3.

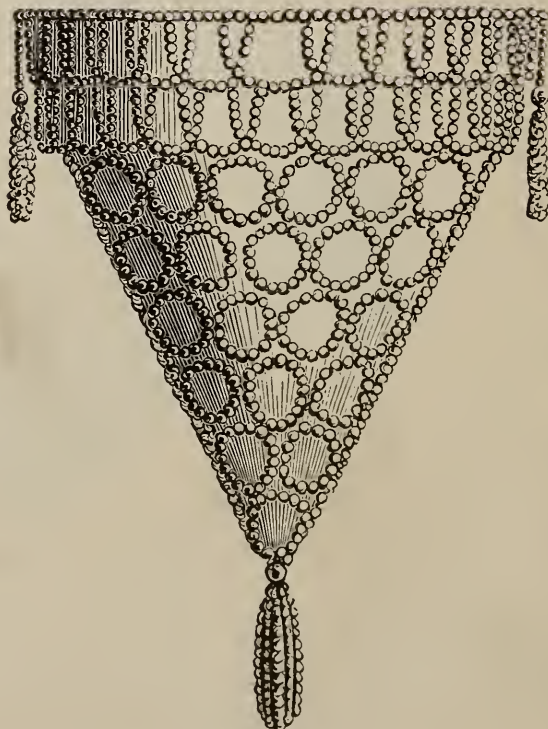


Fig. 4.

pieces sixteen inches long, in the same manner; in order to stiffen them fasten the long piece securely to the back, thus forming a projecting front. Cut six pieces, half a yard long, which fasten together at the ends; the top sewed on the projecting front, form the skeleton of the pocket; see Fig. 3, A, for the back; make fifty-seven circles of the hoops, two inches in diameter, which sew upon the upper part of the straight piece of hoop; first seven, then five, ending at the top with one; for the lower part use the same. Cover these with the beads, Fig 4, and form festoons of them in double rows along the front, with a long tassel at the point. Make a pointed bag of bright-colored silk or glazed muslin, with which line the lower part; and cover a piece of paste-board cut in shape of the back for the lining of the back, covering it upon the back side with paper pasted neatly over it. A cord of twisted beads or bright-colored silk finishes the edge, and a loop of the same for suspension. This is a very ornamental pocket for holding various articles in a sitting-room or parlor. Coral-work ornaments these prettily.

PAPER-CASE.—FIG. 5.

Cut a piece of thin board fourteen inches long and eight broad; round off the corners and cut to fit around it a strip of card-board or stiff pasteboard, four inches deep. Cut a piece of coarse canvas six inches broad, and sufficiently long to reach around the sides and front of the bottom board; embroider upon it

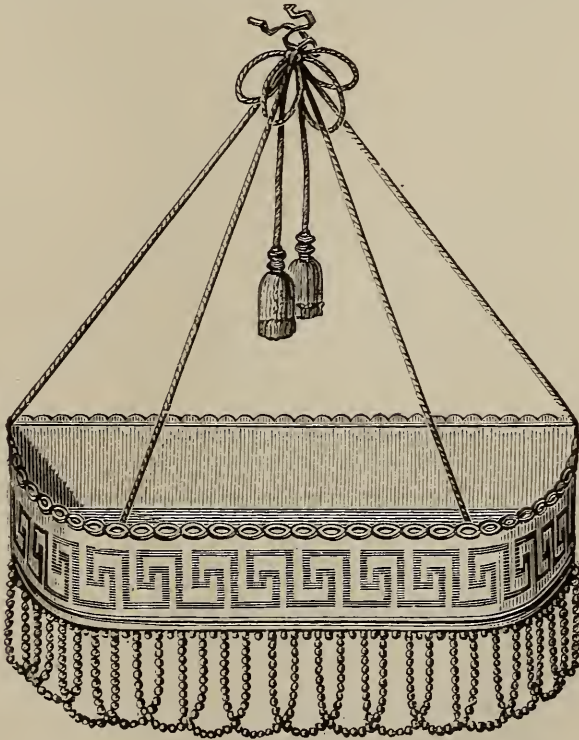


Fig. 5.

with double zephyr a Grecian pattern four inches deep, and fill in with German beads, either white-crystal or silver-foil kind; cover the strip of pasteboard with this, and covering the wooden bottom with muslin, sew the strip around it. Make a loop fringe with the beads and fasten around the bottom in double festoons or loops; make a thick cord of the beads, with which, finish around the top of the fringe and around the edge. Fasten four heavy cords, two at the back and one upon each side (front), for suspension, with a bunch of tassels at the top. Make a case lined with bright-colored muslin, to fit inside. These cases are much admired, and have been so popular at fairs, and public bazaars, that the demand has far exceeded the ability to furnish them. Scarlet zephyr and trimmings, with the silver-foil-lined German beads are handsomer than any other combination.

WALL-POCKET FOR HALL.

This pocket, Fig. 5, is intended to hang near the hat-rack, for the purpose of holding gloves, etc. The back is cut from heavy card-board, such as box-makers use, twelve inches long, and fourteen high. A bottom as long as the back, and six inches deep, with the front corners rounded off, and the front-piece cut sufficiently long to pass around this; these pieces are sewed together with strong thread; the whole is then covered either with bronze or other fancy paper, or with muslin, velvet or silk, upon which are pasted bright pictures of heads, views or scenes, in proper positions; then varnish with Demar. The edges are then covered with fancy gilt paper, and a loop of silk cord placed at the top.

NETTED WALL-BAG.

From the steel springs of a hoop-skirt cut two each of the following pieces: twelve, sixteen, ten and fourteen inches; sew each two together in order to strengthen them. Cut, also, four strips eight inches long. Sew the twelve-inch strips to the ends of the sixteen-inch one, which will project in a semi-circle, A, Fig. 6; to these sew the four eight-inch pieces; two upon the straight back-piece, and two upon the front, securing, at the bottom, with the fourteen-inch piece,

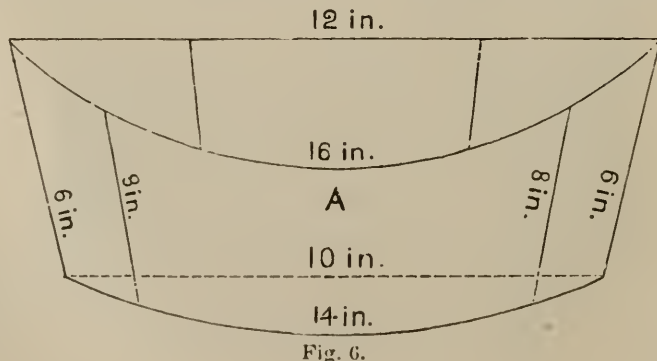


Fig. 6.

which, fastened to the back, will, when sewed together at the ends, form a skeleton, Fig. 6. Net, with scarlet zephyr, a bag sufficiently large to fit easily around the top, and tapering to a point about six or eight inches below the circular piece at the lower part of the skeleton. Ornament with loops of large, pearl beads around the front, and row of thick chenille; at the bottom, a long tassel of the pearl beads. Suspend by four chenille cords and bunch of tassels.

Make a lining of white silk, fitting neatly and tightly around the top, of length of netted cover, and gather into a point at the bottom; sew within the frame-work, and cover the stitches with chenille. This is a pretty bag for a handsomely-furnished room, and useful for holding dusters, etc.

The round beads are pearl, with opal-colored bugles, and seed-pearl beads on the points.

WALL-POCKET ORNAMENTED WITH SPRAY-WORK.

Procure two pieces of satin or other white wood; the one for the back twenty-eight inches long and sixteen wide; and the other, which is front of pocket, thirteen by fourteen inches.

The back is to be cut in a point in the center, and gracefully sloped down until sixteen wide at the point, which is fourteen inches from the bottom, sawing it out in scroll-shape, as shown in Fig. 7, which is a miniature illustration of the pocket. These pieces are to be rubbed very smooth with fine pumice-paper, then polished, by varnishing and rubbing off with pumice-stone and water, as is described in section on varnishing, etc. The surface must present a

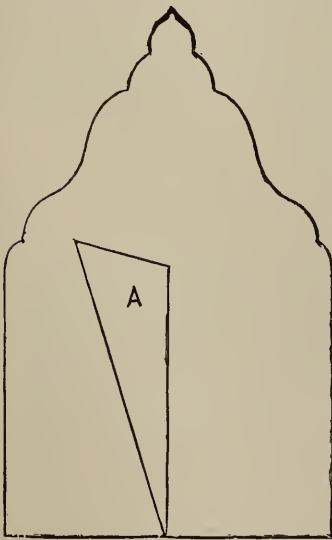


Fig. 7.

uniform, highly-polished finish. The next step is to decide upon the figures to be used in ornamentation, which is to be entirely in black and brown, and may consist of regular figures or natural ornaments, such as ferns, leaves, flowers, etc. Supposing geometrical figures are used on the back and a scene on the front of the pocket; then cut the figures for the back from paper, and with pins fasten it securely in place, and, with India ink, proceed as directed in section on Spray-Work. The front of the pocket is polished as directed, but before the last coat of varnish is perfectly dry, having a landscape of suitable size, which has been saturated with water and patted in a soft cloth to remove superfluous moisture, it is placed carefully in proper position upon the sticky surface, *face down*, and patted over the surface until it is

made to adhere in every part. Then, moistening the finger slightly, the white paper upon the back of the engraving is gradually rubbed off over the whole back. When the first layer is removed, the picture is allowed to dry; after

which, it is again wet, and the remainder of the paper rubbed off until a thin film alone remains, showing the engraving distinctly impressed upon the light background.

A thin coat of fine Demar varnish will make the engraving perfectly transparent, when it will appear as if impressed or painted in India ink. After the paper has been removed from the engraving, if any spots appear in the least im-



Fig. 8.

perfect, they must be "touched up" with India ink and sepia. A narrow border may be cut from paper and placed around the outer edge of the landscape, with a line of black upon each edge, and the surface, between the lines, painted with a small brush, in India ink. Upon removing the papers, the designs remaining in the light color of the wood must be touched up with India and sepia, to produce a soft shading upon the edges, on the veinings of the leaves, and on the prominent parts of the border. Small brass hinges are affixed to the lower edge of the pocket, by which it is affixed to the bottom of the back. One-third from the top of the front-piece or pocket, rings are fastened upon each side, to which a chain with hooks is affixed, which passes round the back, thus holding the front in place. If preferred, scarlet morocco, cut in shape of Fig. 7, may be fastened between the back and front, as shown

at Fig 8; the edges should be pinked out or bound with narrow ribbon.

WALL-POCKET FOR SPONGES, BRUSHES, ETC.

Take a piece of heavy pasteboard, from which cut five pieces, as follows: the front ten inches long, five high; the back fourteen inches high, and ten long; the bottom ten long, and four deep; the side-pieces five feet high at the front, six at the back, and four deep. Shape tastefully by cutting curves in the back and front, and sloping the sides in an arch; cover with enameled table oil-cloth; ornament with pictures, and finish with a binding of galloon or ribbon, and leaves of brown paper, stiffened with glue and dipped in Japan varnish.

WALL-POCKET FOR LETTERS.—FIG. 8.

Cut a piece of card-board ten inches high and eight inches wide, for back; the pocket eight inches high; cut off the corners, and slope both back and pocket in a graceful curve, as in diagram.

Cut scarlet or other bright shade of merino, to fit both back and pocket, and line with colored muslin.

Embroider in white floss or colored silks, a bouquet or other design upon each; bind both securely together, and finish with silk cords and ribbon bows. Place a fancy button upon the top of pocket and back, with loops of cord, and suspend by ribbons.

This pocket may be covered with velvet, and embroidered with beads or gold or silver thread.



Fig. 9.

A SET OF WALL-POCKETS FOR TOILET.

These are cut from white Bristol-board, and may be ornamented in any one of various styles; water-color paintings finish them beautifully, and pictures in Decalcomanie, or the gelatine pictures, are equally lovely. They consist of four pieces, viz., the brush and comb case, catch-all, sponge-basket, and hair-pin case.

The first is made by cutting back, front, bottom and end pieces of proper length and width, to accommodate the brush and comb. The back is cut in a point, and in the center is ten inches high, curved downward to the point, where the ends meet it; from this point it is cut straight; the front is about five inches high, and corresponds in shape with the back; the ends are also five inches high at the front, rising in a curve another inch, where it joins the back;

the "catch-all" corresponds with the above in style, and is over ten inches in length, but wider, the bottom having the corners rounded off, which gives the front a rounded appearance; whereas that of the comb-case is straight, and the front being longer than the back, precludes the necessity of end-pieces. These are pinned around the edges, and ornamented with suitable pictures or paintings, and bows of ribbon at the points of connection. The lower part of brush-case should be lined with enameled table oil-cloth. The sponge-basket is made of a bottom, cut in shape of a half-circle, lined with the oil-cloth; to which are attached six pieces cut in shape of oblong pentagons, lined with oil-cloth, and pinned around, excepting the ends, which are sewed to the bottom.

The back is formed like the other cases, the lower part as high as the front pieces, five inches, lined with oil-cloth. A picture upon the front of back, and one on each section of basket, completes it. The parts in each are sewed together firmly and bound with gilt paper pasted over the stitches.

The hair-pin case is a cluster of cornucopias, pinked around the edges, and ornamented with pictures to correspond with the other articles; bright ribbon bows ornament each, and all of them fastened on where fancy dictates, and attached as suspension loops. This set is not only a tasteful but most useful addition to a toilet table.

The various articles may be covered with brown paper and leaves of the same arranged as a border, and clustered in the center spaces in form of flowers; then varnish with Copal. This may not form as chaste and delicate a set, but will be found more durable.

Fig. 14 is a wall-pocket suitable for either toilet or parlor use, made out of fancy card-board, and ornamented either with spatter-work and Decalcomanie. The specimen shown in the illustration is done in Photophanie work, which consists in pricking patterns with a pin or needle through the card, and the raised, pointed edge in front, together with the perforation of the holes, make a fancy effect. The center of oval front is ornamented with flowers in Decalcomanie. This can be used also for a portfolio on the table.

BED-POCKET.—EMBROIDERY OF CORD-STITCH.

Materials: Gray linen, black braid three-fifths of an inch wide, black and yellow floss silk, a bar of wood, carved and varnished brown, ten inches long, one and one-fifth inches wide, provided with two small yellow hooks.

This pocket is as serviceable as it is ornamental, in a bed-room. It is provided with small pockets to contain handkerchief, flask and the like, and two hooks on which to hang a bunch of keys and watch. On the pattern for the various parts of the pocket, half of the design for the embroidery is represented. Fig. 10 shows full size; a center-piece of the embroidery, and the decoration on the braid which binds the upper edges of all the pockets. The embroidery is executed with back-stitches of black silk, wound about with yellow silk; the veins

of the leaves are yellow, as are also the cross-stitches on the binding. The side pockets are set on in connection with *soufflets*, pieces of linen four inches long, and two inches wide. The upper edges of the soufflets and middle pocket are bound with one piece of braid. A whalebone, covered with linen and fastened



Fig. 10. Embroidered Wall-Pocket.

at the back of the pocket, reaching from one side pocket to the other, gives the back part firmness. Three loops of braid, decorated with cross-stitches of yellow silk, affixed to the back part, connect it with the bar of wood.

WALL-POCKET FOR LETTERS, CARDS, ETC.

Take a piece of white card-board, or better still, the lid of a large handkerchief-box, with handsome plate; cut a piece of card-board of same width and half again as high; fasten together at bottom with muslin hinge, and pink entirely around, perforating each scallop with one or more holes. Make end-pieces of silk or reps, with elastic let into a shirred ruffle at the top and plaited closely at bottom. Obtain four of the pretty card-chromos of flowers or views, which pink entirely around, and making perforations at each side, tie them with bows of bright-colored ribbons to each side of top and front of pocket for the reception of cards; suspend by broad ribbons that match the bows.

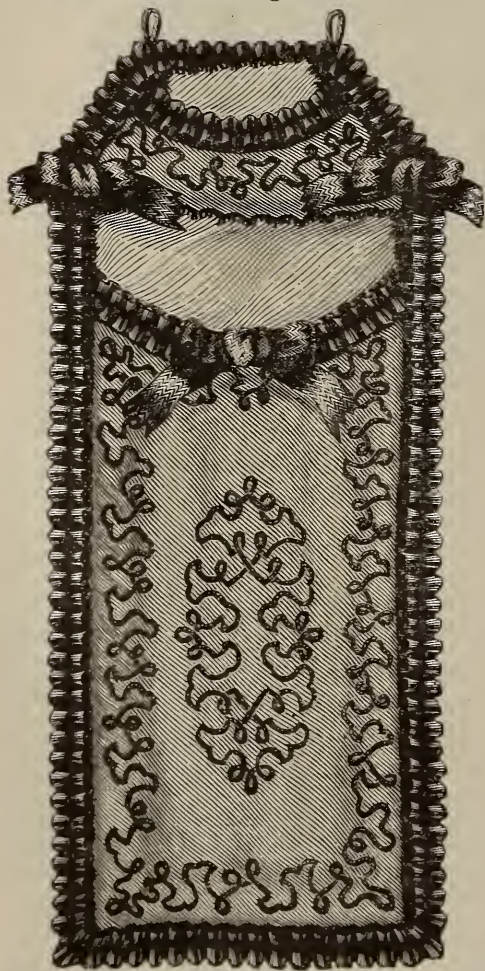
WALL-POCKET FOR DUSTERS, ETC.

Take a piece of heavy pasteboard, eight inches high and ten inches long, which cover neatly with brown linen, pasting colored paper-cambric upon the wrong side; cover another strip of the pasteboard, three inches longer and seven inches high, with the linen, embroidered with scarlet thread. Make a bag

a half yard long, and sufficiently wide to be gathered with a shirred ruffle around the case; gather at the bottom, closely, and finish with a long scarlet tassel made of zephyr; sew heavy, scarlet woolen cord around the case with tassels at each corner, and cord and tassels fastened at each end for suspension.

WALL-POCKET.—WITH A SMALL IRONING-BOARD.

Materials: Gray linen, white flannel, red worsted, medium-sized cord, worsted braid one and one-fifth inches wide; red zephyr worsted, and silk. A board, four-fifths of an inch thick, twenty inches long and eight inches wide. This pocket is exceedingly handy in a bed or dressing room, as it contains a little ironing-board on which little things, such as collars, cuffs, ribbons, etc., may be ironed. A



small pocket at the top contains an iron-holder. Our model requires three pieces of linen, eleven and one-fifth inches wide, the one for the back part twenty-four and two-fifths inches high; that for the large pocket twenty inches high; that for the small pocket seven and three-fifths inches high. The upper corners of the back part and small pocket are slanted off, beginning at a distance of four inches from the top, and leaving it six inches wide. Both pockets are rounded at the top into a deep scallop, bound with braid, and edged with a ruching of braid. They are further braided with soutache, in the manner represented in the engraving. The small pocket is sewed to the back part first, and then the long one; the whole is then bound all around with braid, and decorated by a ruching of braid. Two loops of red cord, each one inch long, are fastened to each corner of the top, and serve to hang the pocket up. Fig. 11 represents the ironing-board, and shows the manner in which a flannel cover, twenty-two and two-fifths inches long, ten and two-fifths inches wide, scalloped all round with red

Fig. 11. Wall-Pocket with a Small Ironing Board.

worsted in button-hole stitch, is tied to the board. The iron-holder consists of a bag, five and three-fifths inches long, and four and two-fifths inches wide, stuffed with batting, and covered by a piece of flannel, scalloped all round with red worsted; the flannel must be cut

three-fifths of an inch wider than the holder all around, and fastened to it with fine, invisible stitches.

BASKET WITH LAMBREQUIN.

Colored embroidery materials. Green and white cloth, black, green, blue, red, yellow, purple, and brown twist-silk, and silk braid, two silk tassels, green ribbon, one inch wide. The basket is braided of shavings, and the three lambrequins are constructed of green and white cloth in the manner indicated in



Fig. 12. Basket with Lambrequin.

Fig. 12. The bouquet on the center-piece of white cloth is worked in the following manner: the flowers variously of blue, purple, yellow and red silk, the leaves of green, and the stems of brown silk. Surround with green, pinked cloth and then decorate the latter with the embroidery, consisting of green star braid, edged with black button-hole stitches; green button-hole stitch leaves, with black veins; black arabesques, green knots, dots, and stars. Tassels, one inch long, made of green and white strips of cloth, and attached to silk cord, and bows of

green ribbon decorate each end of the basket; and the lambrequin is finished off by a ruching of green ribbon crossed at its center by a knotted green satin fold. The cord and tassels for hanging up the basket are attached to it, with green ribbon bows, and decorated at the top with a green bow, beneath which the tassels hang.

VISITING-CARD POCKET.—FRET-SAW WORK AND ORIENTAL EMBROIDERY.—FIG. 13.

Materials: Red merino, white, black, blue, green, brown, and yellow twist silk; fine gold cord, green silk, nine green crochet buttons, oblong steel spangles, crinoline, red moire paper, one brass ring, thick gum.

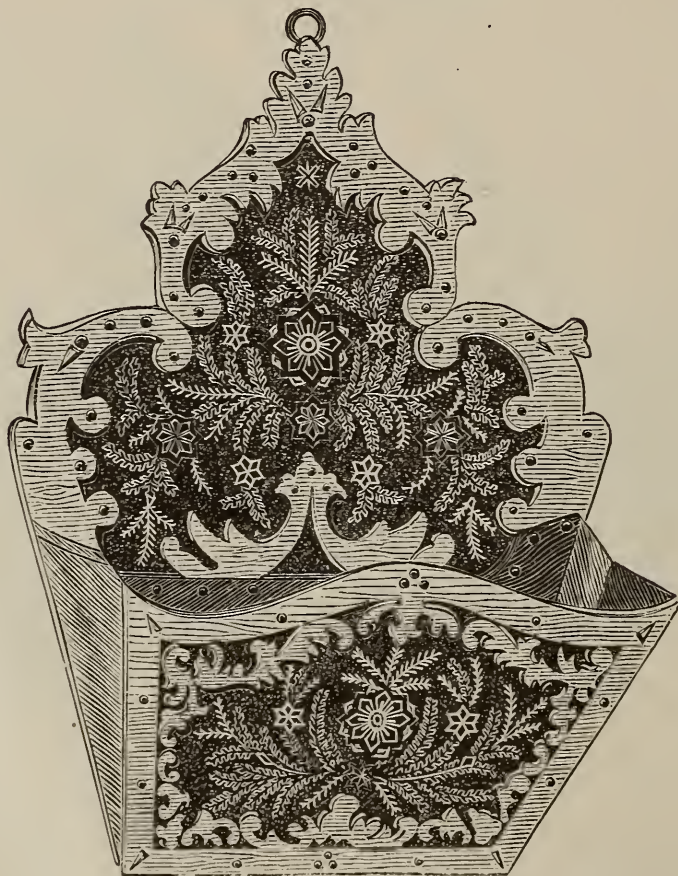


Fig. 13. Visiting-Card Pocket.

Our model is a pretty wall-ornament; a frame of fret-saw work surrounding a rich Oriental embroidery on a scarlet ground. We cannot here explain to our readers how to use the fret-saw; we give the design of the frame very clearly, but our task is only to describe what belongs in a lady's department—the execution of the embroidery. The frame of the pocket consists of two parts

of wood, the front wall, and the rear. Both figures show the design for the fret-saw work and for the embroidery. Steel buttons and spangles are used for decorating the white-wood frame. The embroidery is worked on a ground of scarlet merino. The middle star of the design is blue; the single scallops around it gold, and it is filled in with white and gold knots. The other stars are worked alternately white and blue, black and yellow, blue and gold. The leaves are worked in turn, green, white, and brown; the veins of gold. The squares are of gold. The embroidered parts, when completed, are lined with crinoline and red moire paper, by means of pasting, and then pasted at the back of the wooden frames; the paper being cut exactly the size of the latter. Both parts are connected at the bottom by means of a strip of card-board, one and one-fifth inches wide, covered with green silk, and on the sides by green silk bellows, and fitted together at the corresponding letters. The inside of the pocket is finished off with a piece of card-board, covered with green silk; thus hiding the place where the bellows and the strip at the bottom are affixed. At the back the card-board lining is finished off at the top by green crochet-buttons. A brass ring, attached at the top of the back wall, by means of a piece of ribbon, an inch long, serves to hang up the pocket.

WALL-POCKET FOR KITCHEN.

Every housekeeper knows how necessary it is, at certain times, to know where to obtain various articles required in a hurried moment, such as string, holder for iron or kettle, paper, or a towel or apron; one or several pockets hung in convenient place will be found a most comfortable addition to a kitchen.

The best foundation for these pockets is stiff floor oil-cloth, which cut a half yard long and twelve inches wide, rounding off the lower corners; cut to fit this a piece of bed-ticking or brown crash, and a lining for back of calico; cut, also, a second piece of the outside material rather larger than the foundation. Work the ticking upon the white stripe with gay zephyr in polka-stitch. Sew the back and lining together, hemming the bottom, in order to slip it off and on for washing when soiled; furnish with buttons and button-holes, and sew the pocket, held loosely, to the outside piece. Then finish with a piece cut in scallops and worked in button-hole stitch upon the edge. The pocket is sufficiently loose to receive various articles, yet not so much so that it will sway open; if desired, a flap or cover may be made to fall over the opening, fastened along the top.

If preferred, a series of small pockets, made in this manner, may be fastened to a long strip of covered oil-cloth, and each one appropriated to some special purpose.

If covered with Turkish toweling and trimmed with "Turkey-red chintz," they may be made to look quite stylish, and are easily washed. As it is desirable to have such pockets held firmly without swaying, they should be fastened to hooks by means of short straps or a little band with button-holes.

PORTFOLIO.—IN PHOTOPHANIE.

Yellowish card-board, gold-colored varnish, etc. The margin of this elegant portfolio, as well as that of the pocket-cover, is decorated with *photophanie*, de-



Fig. 14. Wall-Pocket in Photophanie.

scribed in another chapter. The views, tendrils, stems, and dots are executed with a fine brush and gold-colored varnish. In our model, the inner space of the pocket-cover is filled up, by a bouquet of flowers embroidered in bright-

colored silk, or split zephyr on perforated card-board. The parts are best worked separately, and then given to the bookbinder, who finishes them off neatly, and provides them with a narrow gold binding.

BRUSH-CONTAINER.

A very suitable place for this pretty ornament is beside the wardrobe. It is carved of dark wood, and decorated with an embroidered medallion. The latter, in our model, is of green velvet, with a monogram embroidered in gold. A bouquet of flowers also looks very pretty.

FANCY WALL-POCKET.

Fig. 16 represents a very pretty wall-pocket of crimson cloth embroidered with fine jet beads. The body, made of pasteboard, is composed of three pieces: No. 1, the back, which should be cut ten inches long and five inches deep; sides and bottom straight; top shaped as in illustration: No. 2, the bottom, a perfect



Fig. 15. Brush-Holder.



Fig. 16.

half-circle, ten inches across on its straight edge: and No. 3, the front-piece, fifteen inches long and six inches deep in center; shape same as front in the engraving.

First, lay patterns Nos. 1 and 2 on the cloth, and with French chalk, trace the outlines in order to establish the line where the embroidery is to go. After embroidering, cover the pasteboard forms on both sides with cloth; overcast the long straight edges of 1 and 2 together; then cover one side of a straight oblong piece of pasteboard, fifteen inches long and three inches wide, with cloth; overcast this lengthwise to the curve of the bottom (No. 2), and fasten its ends to the back-piece to form the pocket. The ornamental front-piece is then put on over this narrow pocket-front, projecting above it, so as to give the shape seen in illustration of finished wall-pocket, and its curved lower edge is trimmed with fine cut-bead fringe. Nothing remains but to hang the receiver by four crimson cords, as shown in the engraving in next column.

These articles are extremely pretty for Christmas gifts, and the blended monogram of giver and recipient can be embroidered in the center of the front piece. They may be covered, embroidered, and trimmed in any color or style one's taste may suggest. The cut-bead trimming is named here, because, in the first place, it is pretty, and secondly, apart from that, it affords one an opportunity of using up the quantities of cast-off jet trimmings, which most ladies now hold as heavy souvenirs of a fashion passed away.

WALL-POCKET IN CARD-BOARD FRET-WORK.

This pocket is made by cutting card-board for the back, and two strips along



Fig. 17. Wall-Pocket in Card-Board Work.

the front, in slits. These strips are twenty-one inches long and three inches wide; the back seventeen inches wide, by eight inches high, with a bottom of stiff pasteboard seventeen inches wide, and sufficiently wide for the twenty-one inch bands to fit around the front, after the front corners are rounded off. Cut the card-board, with a sharp-pointed knife, into twenty uniform sections, and bind each strip with scarlet ribbon. A strip of gray cloth, two inches wide, must be marked out and braided with scarlet braid and gold-color, as saddler's silk, in one figure, with white floss-silk chain-stitching and steel beads on the other, as shown in the full-sized illustration. A crocheted edge finishes this band which is joined, in the center of pocket, to the card-board strips; through the lattice-work of the strips is run scarlet satin-ribbon, and line the front, bottom and back with glazed muslin, and sew the parts together. Finish the top of back with the same fret-work used upon the front strips, running the ribbon through in like manner. Finish with points of hoop-skirt spring crocheted over with scarlet zephyr, and put on in points as shown in illustration. Fasten suspension cords of scarlet and gray zephyr, with tassels, to the back. This is an unusually beautiful pocket, and both easily and economically made.

WALL-POCKET FOR BED.

Cut a tastefully-shaped piece of stiff pasteboard eighteen inches broad and twenty inches high, rounding off the lower corners, and cutting a large scallop out of each side above, which will form a point in the center and at each end. Cover with bright-colored cambric, pink, blue or green, lining the back with white muslin. Cut a piece of white pique to fit the lower half of the pocket after gathering in one-fourth its size; also a piece of the same, fitted in the same manner to the upper part, and upon this arrange three small pockets, cut in small half circular pieces; the center one arranged as a watch-pocket, with open circle in the center. Ornament the edges of all the pockets with full quillings of the bright-colored cambric, pinked out on each edge and inclosed in the band, binding the tops of the two large pockets with a strip of strong elastic. Fasten the upper pocket to the card-board back, along the sides and bottom; then the lower pocket, which should extend two inches above the upper one; sew the pinked quilling around the entire edge, and form suspension cords the cambric pinked out on the edges, with bows of the same. These pockets of are very stylish hung upon each side of a bed, for holding night-clothes, watches, handkerchief, necktie, collar, or other articles removed at night from the person. Another pretty covering for them is quilted cambric, a very thin layer of cotton or soft flannel laid between, and quilted in diamonds upon the sewing-machine.

WALL-POCKET.—FIG. 18.

Materials: Gray yarn, green woolen rep, stout card-board, one small brass ring. This wall-pocket, which is a handy repository for newspapers and the like, consists of a back part eleven and one-fifth inches wide, twelve inches high

in the center, and slanting towards the sides, where it is nine inches high; and a front part nine inches high and of the same width as the back. These parts are covered with green woolen rep, and the front part is decorated with a square

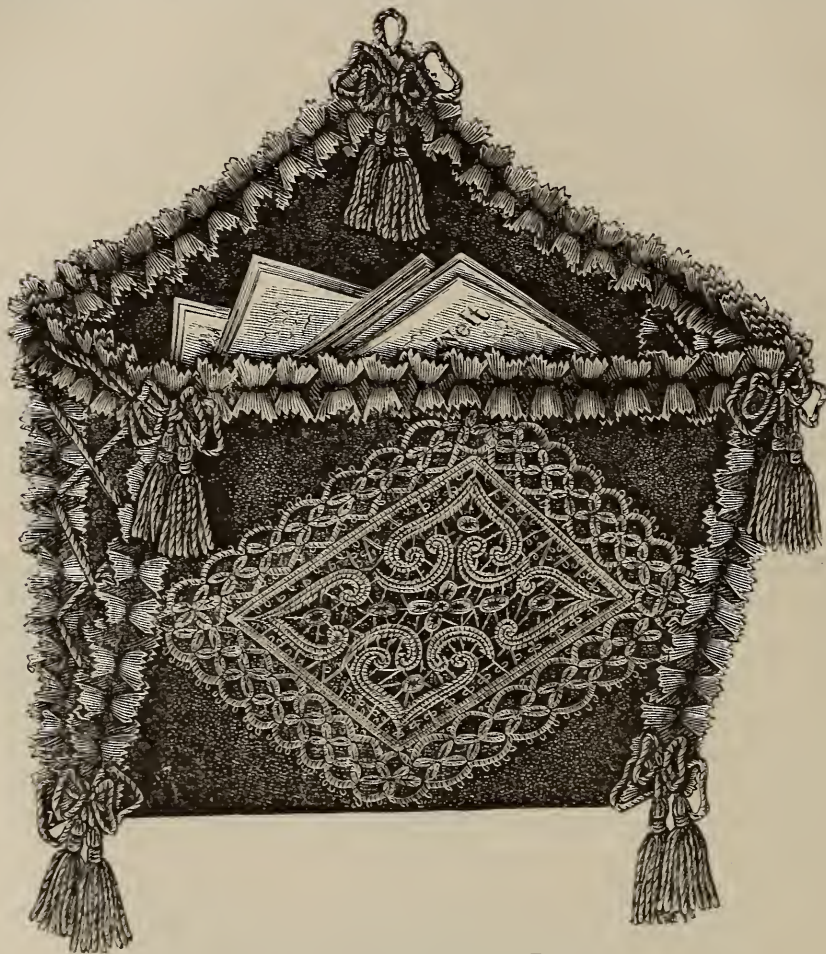


Fig. 18. Wall-Pocket for Papers.

tidy, crocheted or tatted in some pretty design with gray yarn. At its top, the front part is joined to the back by a strap of ruched merino three and one-fifth inches long and one and three-fifths inches wide, crossed in the center by a double cord of gray yarn. The lacing of gray cord at the sides prevents the papers in the pocket from falling out. Pinked ruchings of merino, and gray yarn cord and tassels, arranged in the manner the illustration indicates, completes the decoration of the pocket. A brass ring at the top of the back part serves to hang it up.

DUSTER-BASKET WITH LAMBREQUINS IN COLORED EMBROIDERY.

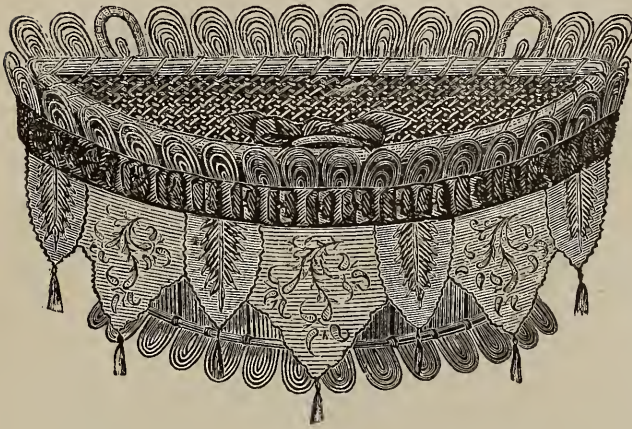


Fig. 19.

Materials : White and fawn-colored cloth, gold-color, scarlet, blue, and blue-green twist silk, gold braid, brown ribbon one inch wide, brown crimped sewing silk. This basket is of simple wicker-work, and provided with a cover. The lambrequins are in two sizes. Fig. 19 represents the larger, full size. It is of white cloth pinked all around, the Chinese flowers embroidered in satin

stitch, with gold-color calyxes, one blue, one scarlet and one bluish-green petal; herring-bone stitches of black silk connect the flowers, gold braid completes the embroidery. The smaller lambrequin scallops are oval in shape, of fawn-colored cloth, pinked all around; they are two and two-fifths inches long, one and four-fifths inches wide at the top; they are embroidered with long button-hole stitches of gold-color silk, to represent an ear of wheat; three long bluish-green silk stitches along the center, held together by a cross-stitch, represent the vein in the center. Each scallop is finished off by a tassel, two and two-fifth inches long, of brown, crimped silk; a brown bow on the cover, and brown ruching around the top of the lambrequins, complete the decoration.

CHAPTER VIII.

WORK BOXES AND BASKETS.

A TASTEFUL parlor is not completely finished until the useful little work-stand is made, and furnished with box and basket. Both these necessary accompaniments to the corner devoted to the sewing machine, may be made of various styles and shapes. Very elegant articles of the kind may be purchased, of course, but as with most elegancies, the majority of ladies do not possess the means to indulge in expensive adornments, even though they be useful as well; such are glad to be able to fashion pretty and convenient articles for themselves. Work-boxes may be adorned in various ways; described in the chapters on Fancy Painting, Inlaid Work, Rustic Work, etc., and can be finished in a manner, at once so artistic and perfect, that they compare favorably with the most exquisite imported work. A handsome rustic box may be made as follows: Procure one of the long cigar-boxes, and loosening the edges, carefully take it entirely apart; preserve the long pointed nails, as they will be required in joining it again. Cover each part of the outside with a composition of beeswax, tallow and rosin; while sticky, arrange upon the front and end pieces clusters of the smaller nuts, such as filberts, chestnuts, pecans, etc., with peach and plum stones. Cut card-board in shape of leaves; cover with the cement, and arrange scales of pine cones, or strips of bark, upon them to appear as leaves; or these may be made of leather, as directed in chapter on Leather-Work. Upon the top of the box form a larger group of nuts, such as the English walnuts, Brazil-nuts, Buckeyes, etc., making a foundation with putty, colored with burnt umber. Let the leaves for this cluster be larger, and towards the edges of the cluster, place the smaller nuts and clusters of berries, made from cherry-stones, chinquepins, or seed from various flowers.

Fasten the leaves, tendrils, etc., so that they will not be loose, and catch in surrounding objects. Around the edge of each piece, place a row of the tops of poppy-seed pods; beyond these a row of plum seeds halved, by being baked in a warm oven. Within this row, one again of the poppy; fill in as a ground-work

with grains of the small, purple "*pop-corn*," using those of uniform size, and placing evenly in rows; or the ground may be made of browned coffee-grains. Stiff glue will be found necessary in fastening down many of the pieces, touching them slightly with it, and laying a weight upon them until dry. In the corners, fasten small clusters of two or three nuts, halved or entire. When dry, varnish with Copal.

Cut strips of thin wood, one-sixth inch deep, to extend around the ends and front of the lid; fastening it firmly, first with glue, and then by passing thin "wire-nails" through into the lid; around the outer edge of the lid fasten a beading of coffee-grains, which will extend beyond this strip. These narrow pieces upon the inner edge of the lid, must be on the inside of the box when closed. Upon the inner side of the lid, within this rebate, place a piece of mirror or a tasteful picture, fastening with a narrow strip of card glued against the rebate, and covered with narrow gilt paper; line the bottom, sides and ends with velvet, touching the edges with glue; and fasten the pieces together with glue and the nails previously extracted. Make proper divisions for the various articles, by covering thin strips of wood or pasteboard with the velvet, and fastening in with glue upon the edges. The cards of thin wood, upon which lace, cord, etc., are rolled, are appropriate for this purpose. Needle-book, pin-cushion, thimble-case, scissors-sheath, emery-basket, cards for silk, etc., case for yard measure and a little fancy basket for "trifles," should be tastefully made, and arranged on the inside. The lid may be fastened on with little brass hinges, or a strip of strong cotton covered with velvet, may be glued, first to the lid, and then to the back, previous to putting on the lining. Three small round nuts, with a larger one in the center, must be fastened to each corner, and will form pretty feet. When neatly finished, this is a handsome box, and has been mistaken for carved wood.

Another elegant box is made of one of the plain pine boxes, to be obtained at any drug store. This is rubbed smooth with sand-paper, then varnished, and when perfectly dry, rubbed off again with fine emery-paper; then, re-varnished with black Japan varnish, dried and rubbed smooth again with rotten stone and turpentine, with a hard pad, made of a roll of flannel. This rubbing and varnishing is continued until the surface is as smooth as possible; wash perfectly clean after each rubbing, that no particles of sand remain. The last rubbing is performed with a clean flannel pad, dipped in clear water and then in finely-powdered pumice-stone; when finished, the surface must be as black and polished as the finest and hardest piece of papier-mache. This done, a design is drawn upon paper pricked upon the outlines with a pin, and held in position; finely-powdered plaster is dusted upon it, which leaves a white outline upon the black surface; which is made more permanent by being gone over lightly with a white crayon. The design is then painted with sealing-wax paint, in a scroll design, similar to Fig. 1, for the front, which is one-half the design. A num-

ber of wide-mouthed bottles are procured; those used by druggists are admirably adapted to this purpose; these are partially filled with various-colored sealing-wax, and sufficient "ninety-five per cent. alcohol" added to dissolve these; a small brush should be used for each color. The stiff-bristle brushes, made of fine, flexible bristles, should be used for this style of painting; and by shading and arranging the colors with taste, this work may be made to resemble enameled work. Pieces of pearl, gold and silver foil, and bronze, are all beautiful additions, and may be applied as described in the respective chapters on Gilding, etc.

The inside of this box has a case made to fit the lower half. The four sides are covered with light blue silk, sewed together, and then to the bottom, which is covered in a similar manner; this is then fitted into the bottom of the wooden box, forming a ledge upon which to rest the tray, though when made of card, it

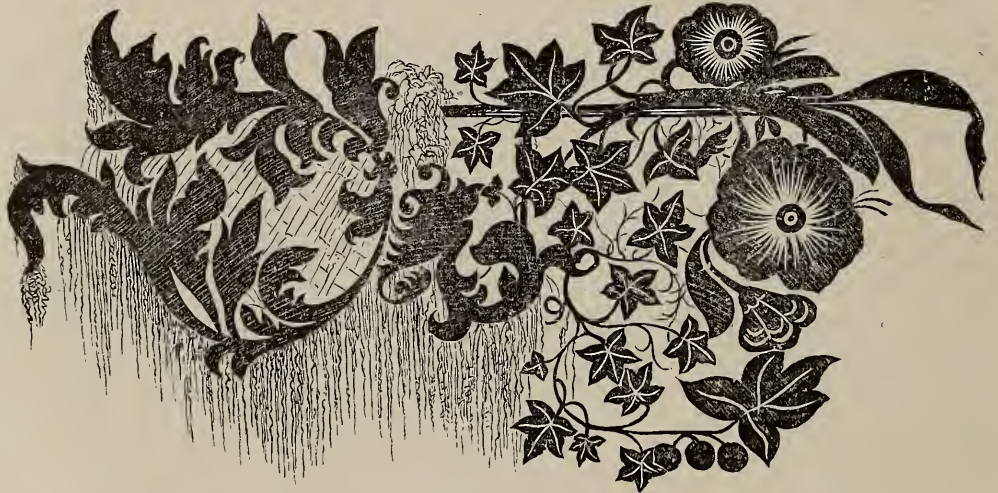


Fig. 1. Decoration for Cover of Work-Box.

will be better to fasten a narrow ledge of wood *above* this case; it may be painted or covered with velvet or silk. The upper tray must be made of strips cut to fit within the box above the aforesaid ledge, lined neatly with silk and divided into various compartments. The various "knick-knacks" suitable for ladies' work. Directly in the center, make a case with loose lid to be lifted by a ribbon; upon the top of this lid, form loops of ribbon in which to place the bodkin, stiletto, knife, etc. A neat case for the thimble is made by covering a strip of card with velvet and sewing the ends together, leaving the velvet rather longer than the card; gather together at the bottom, and sew into a box with circular hole cut in the center, hiding the stitches with narrow silk chenille.

The lid is finished upon the surface like the sides, painting similar flowers and scrolls in the corners; upon the center, as a handle wherewith to raise it, fasten a group of nuts, painted and gilded similarly to the other work.

Tack a rebate around the front and ends of the under side, finishing in black enameled painting. Place a mirror within this rebate, fastening it in with strips of painted or gilded wood.

Another beautiful mode of ornamenting such a box is by painting groups of flowers upon white satin; two for the front, one upon each side of the key-hole, one for the top, and one for each side; fasten them by gluing along the edges; cut card-board to fit each piece of the box, cutting out recesses for the satin in scroll shapes, binding the edges with gilt paper pasted neatly around, after covering with black or purple velvet or bronzed paper or morocco. A complete case is thus formed for the box, which placed over and fastened with glue, frames the pictures upon the satin, and has a beautiful effect. The lid must have an edge formed around it with the card, which will cover the edge of the board, as it is of heavy wood. The interior is finished as the former.

Still another tasteful mode is by covering with shells. A layer of putty is first applied, then the shells, arranging them in tasteful groups, or forming into flowers. In forming roses, tiny dolls' heads placed in the center form a beautiful addition. The shells may be colored with water-colors, if desired. After fastening on the flowers and large shells, the ground-work is formed of small rice-shells. Small work-boxes, suitable for the sewing-machine, may be made of the common oblong cigar-boxes, which can be covered with paper or chintz, lined and arranged to hold the various spools, bobbins, gauges, etc., used daily. The machines not furnished with tops, and consequently devoid of drawers or cases, may have such boxes arranged and fastened upon the table, and thus save many a long search for missing articles.

WORK-BASKET.

Wicker-baskets of all kinds have become so popular and cheap, withal, during the past few years, that almost every house is furnished with its work-basket, more or less tasteful. Yet there are some, perhaps, who may be glad to own a tasteful, home-made article, and to such the following directions may be of some value, if merely as a guide.

BASKETS.

For the foundation, cut out an octagonal piece of heavy pasteboard, for the bottom, ten inches in diameter, and eight pieces seven inches high, three inches wide at the bottom, fitting each section of the bottom, and sloped out to seven at the top, rounding off the upper corners. Cover all with bright glazed chintz, buff, blue or pink, and sew neatly together. Make a pocket for the upper part of each section, cutting the material wider than the section to which it is to be sewed, in order to gather it in.

STANDING WORK-BASKET.

For the bottom of this basket, which is shown in Fig. 2, we have used an or-

dinary "cheese-box," fourteen inches in diameter; and this will be found to answer as well as a more elegant article. Line this box neatly as a receptacle for various articles, such as rolls of "pieces," trimmings, etc. Upon the lid make a cushion, stuffed with wool or hair, and upholstered with merino, velvet, or other suitable material, fastening down in diamonds, with fancy buttons.

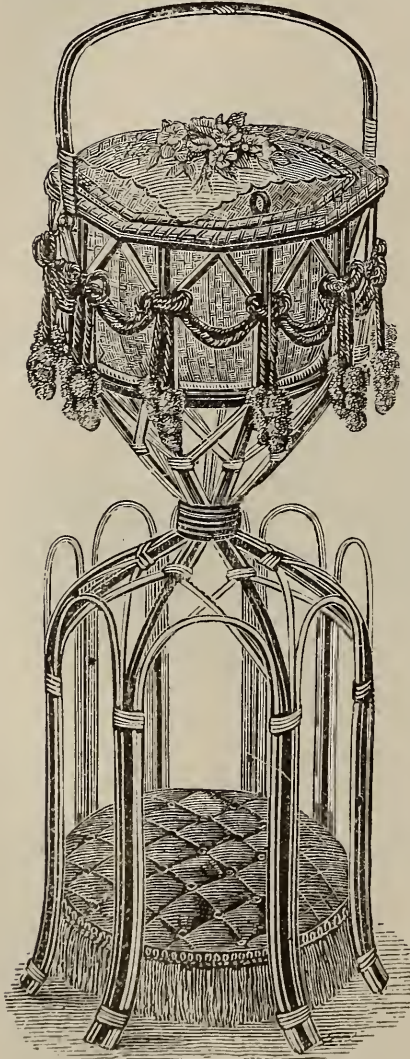


Fig. 2. Lady's Work-Basket.

Next form the uprights with "skirt-springs," retaining the cover, sewing five of them together. The two side-pieces are sufficiently long to reach from one to the other, as shown in the illustration, forming an arch between each two, and are painted buff; while the center one is carried to the top of the basket, and must be three and a half feet in length, painted black; the two pieces between these are crossed over each other, and bound to the black central strand, with fine flexible wire; then turned upward, and continued upward along with the black one. The arrangement of these strands will be plainly seen by the illustration. Gather them closely together a few inches above the point, where the inner strands are bound, and fasten closely together with strong, flexible wire, covering with a band of the "hoop-spring," neatly painted, and wound closely round. Strong, firm hoops are required both at the top and bottom of the basket, covering them with any bright-colored material; scarlet or blue look well in contrast with the buff and black case. The lower one, fourteen inches in diameter, is fastened to the hoop-springs above the point of junction, from which the side-pieces are crossed, and the center one carried straight up; here the hoop is fastened; and the wire, side by side, carried up four inches, bound together, and the side ones taken and fastened in a point to the upper hoop; the black center one also fastened to it, midway between each point; then the three cut off closely, and the edge finished with a thick cord of silk or wool. The basket is made of a circular box, covered with a bright shade of merino, or tastefully painted or papered; then lined and furnished. The lid is ornamented with a square of the merino, scalloped around the edge, and a bouquet of crocheted flowers fastened on the center. The handle consists of five strands of

"hoop-spring," corresponding with the case; woolen cords and balls are looped and knotted to each upright, around the basket.

Care must be taken to bend the wires into proper shape, and to facilitate this, the central strand may be of heavy wire, if preferred, which is more easily bent into shape than the stiff "hoop-springs." The painted work must all be neatly varnished.

STANDING WORK-BASKET.

For this basket, Fig. 3, take four lengths of "hoop-springs," and two of strong, heavy wire (or three canes may be substituted, if desired) four feet long; sew the "springs" together two and two, and the wire between them, using strong thread, and sewing closely. In the same manner make connecting pieces for the feet, sixteen inches long, binding them securely to the lower part, and bending the legs and these connections into proper form as shown in the illustration. Six inches from the bottom, resting on the connecting arched pieces, the lower basket is placed. These baskets are made of heavy paste-board, richly ornamented with enameled paper and pictures, or covered with velvet or muslin, elegantly embroidered. This lower one is lined with quilted silk, and finished with cord and loops.

The stiff wire feet are then continued up the center of the stand to the top, where a strong hoop holds them in place, and upon which the upper basket is fastened. A long strand of "hoop-spring" is sewed round this covered hoop, and bent into loops two inches apart. This basket is furnished with a lid, with embroidered or ornamental top, and neatly lined with silk, and arranged with all the paraphernalia of a lady's work-basket. A number of tassels with cords, are festooned around



Fig. 3. Standing Work-Basket.

the lower part, and knotted through the wire loops; also fastened in the ornamental rings upon the four corners of the uprights.

WORK-BASKET WITH STAND.—FIG. 4.

Use gray linen, five yards of red worsted braid, one and one-fifth inches wide; four yards of red worsted soutache, three-fifths of an inch wide; red thread, coarse brass wire, pasteboard, etc. The frame of the basket, which rests in a stand of simple wicker-work, is constructed of wire. Of the three rings of

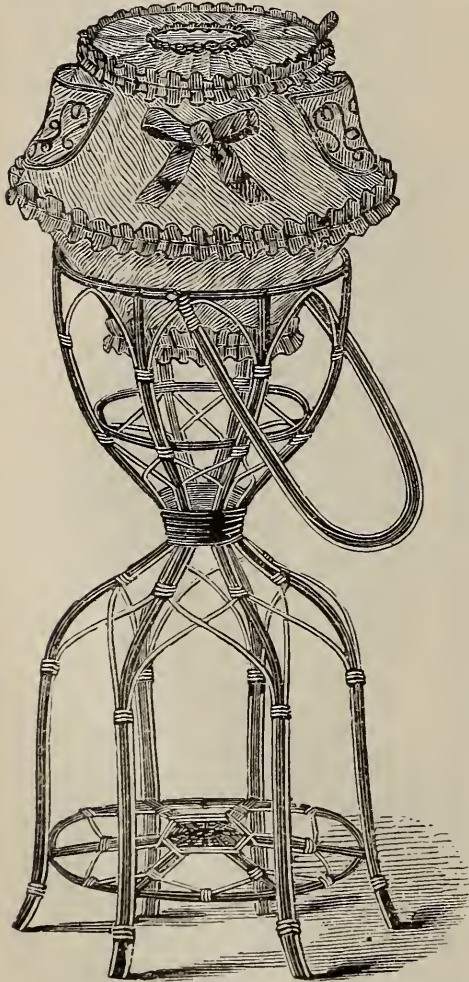


Fig. 4. Wicker-Basket.

wire, the one for the bottom is eight inches round, the middle one thirty-two and four-fifths inches, the top one nineteen and one-fifth inches. The three length-wise rods that connect the rings to each other, are each ten inches long. All these parts are soldered together. Fill up the smallest ring with a circle of pasteboard, taken double, of corresponding size, covered on each side with gray linen; then cover the whole frame with a piece of linen thirty-three and one-fifth inches wide, and ten and two-fifths inches long; sewed together, gathered in at the top and bottom, and bound with red worsted braid, where it is attached to the rings. The upper half of the basket is decorated with three somewhat raised pockets of linen, rounded at the bottom, four and three-fifths inches long, and three and three-fifths inches wide; decorated in the center with an arabesque, braided of red worsted soutache, and bound all around with red woolen braid. The spaces between the pockets are adorned with bows of red braid. The cover of the basket is cut of card-board, to fit exactly into the top ring, and covered with a piece of gray linen, passing smoothly over the inner side, and

gathered in at the middle of the outer side, where the gathers are covered by a circular piece of gray linen, one and three-fifths inches in diameter, edged with a ruching of scarlet braid. The cover is fastened to the basket with hinges of soutache; the means of fastening consist of a loop of soutache, and a hook. The basket is decorated with ruchings of scarlet braid in the manner

the illustration indicates. The ruching for the bottom is sewed to a steel spring, ten and four-fifths inches long, closed to a ring, and covered with gray linen.

WORK-STAND.

For materials, use green satin, four green chenille tassels, each four and two-fifths inches long. This stand, which is twenty-eight inches high, is constructed of cane, stained black and yellow, and contains two baskets, each twelve inches

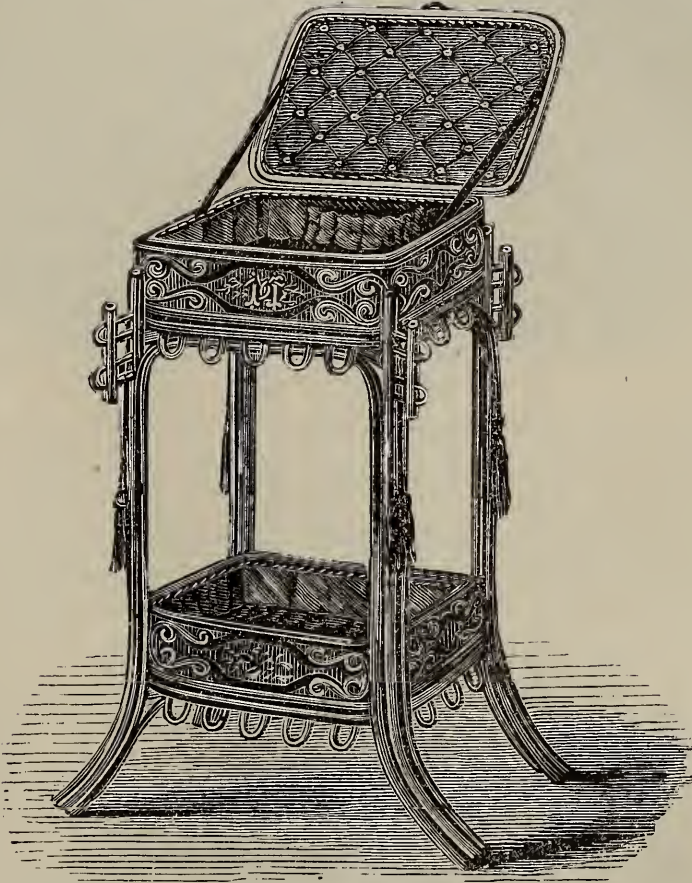


Fig. 5. Work-Stand.

square and four inches deep. The upper basket is provided with a cover, fastened on with hinges. Quilled satin lining, and the same color silk cord, and chenille tassels complete the decoration of the baskets. An embroidered monogram and medallion, arranged in the manner the illustration indicates, make it very suitable as a gift to present to a friend.

NEGLIGE BASKET.

A woven wicker-basket, oval in shape, about fifty-four inches wide at the top, is provided inside and out with a thin layer of batting; over this, draw some

bright-colored lining, and over the latter smoothly, with sprigged Swiss muslin; where this is sewed on, cover with a narrow insertion, run through with satin ribbon. The hollow pockets at the sides of the basket, are made of colored muslin, lined with stiff crinoline, and covered with a puffing of sprigged Swiss

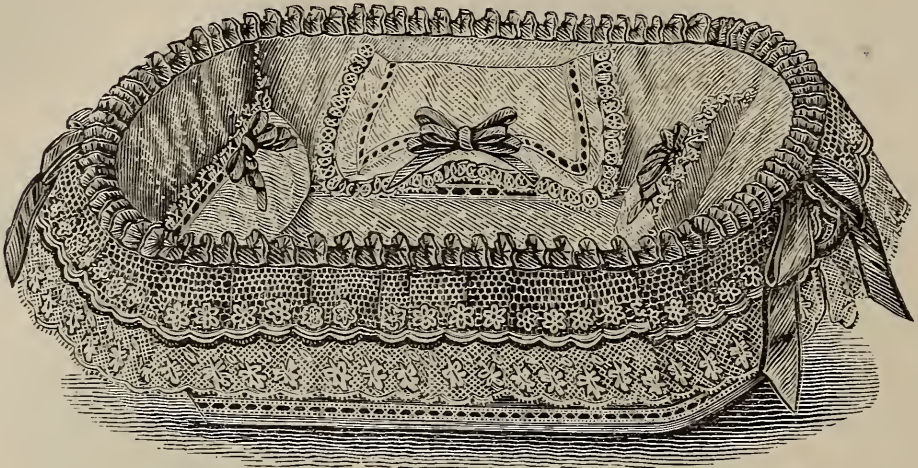


Fig. 6. Neglige Basket.

muslin; they are finished off at the top by plaited lace, about one and two-fifths inches wide, and narrow insertion run through with satin ribbon. The outer decoration of our model consists of a five-inches-deep flounce of tulle garnished with applique, and lace, one and three-fifths inches deep. Rings wound about with colored ribbon do duty as handles; a ruching of satin ribbon, one and one-half inches wide, and bows of narrow and wide satin ribbon, complete the basket.

BASKET WITH LAMBREQUIN.

Materials: For the foundation, black; and for the applications, light blue and red cloth; white, golden, yellow, dark red, light blue, purple, black, and two shades of green floss-silk, which is to be taken double. This elegant basket is of brown varnished wicker-work, ornamented with yellow cane. The lambrequin is embroidered in oriental style, with chain, long, and knotted stitches, and the applications, light blue side-stripes and red center-piece, are fastened to the black ground by white chain-stitches close to the margin. The three single figures on the side-stripes are surrounded by golden yellow arabesques edged with white, and the long stitches within them are of red, while the elongated branch and the five long stitches at the top, are black. A row of light blue chain-stitches marks the lower edge of the lambrequin between the stripes, and borders and crosses the red application, which, in its four curves, is embroidered alternately with black and white, and black and green long stitches, and in its center with black and yellow. The interlaced ring below the application is of yellow, with purple knots, and the center star is of red and white. All the

arabesques are of dark green; the clover-leaves purple with yellow veins and light green stems; the border is dark red, interspersed by white curves.

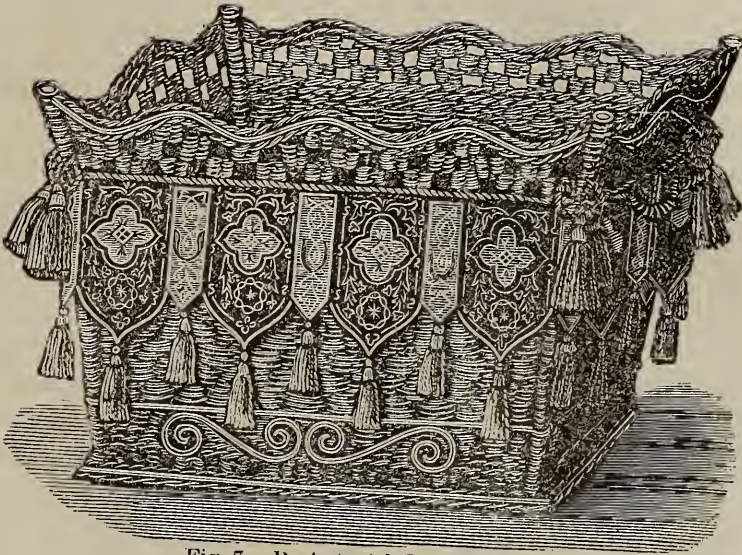


Fig. 7. Basket with Lambrequin.

KEY OR WORK BASKET.

This pretty basket of black, polished wicker-work rests on curved feet, and is decorated on each side with a medallion of white cloth with embroidery of colored silks. The inside of the basket is fitted with walls of card-board covered with green silk on each side, sewed together with overhand stitches, and sewed

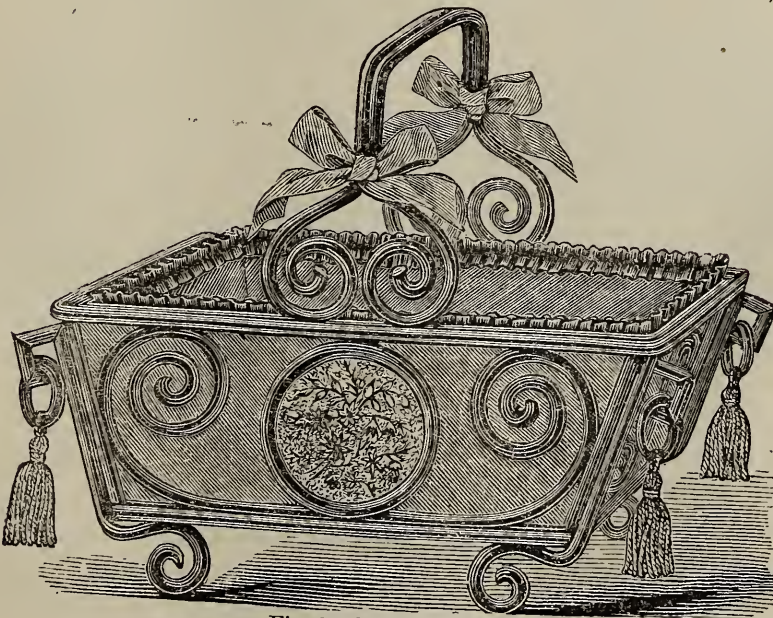


Fig. 8. Work-Basket.

to a card-board bottom, covered on the lower side with black, on the upper, visible side, with green silk. The bows on the handle and the ruching on the inner margin of the basket are made of green ribbon, four-fifths of an inch wide. Tassels of green twist-silk, each one and two-fifths inches long, complete the decoration of the basket.

TOILET OR WORK BASKET.

Use black, polished, round wooden or bamboo rods, an inch in circumference, two thin plates of wood four inches long and two and three-fifths inches wide, white satin, green velours, shaded green, pink, purple, and brown twist-silk, fine gold cord, green silk ribbon one-fifth of an inch wide, four white Venetian beads, four bronze rings, stout card-board, small steel tacks, white sewing-silk.

The frame of our model is constructed of four pillar-like rods, each eight inches long, and holding between them two boxes, each consisting of eight

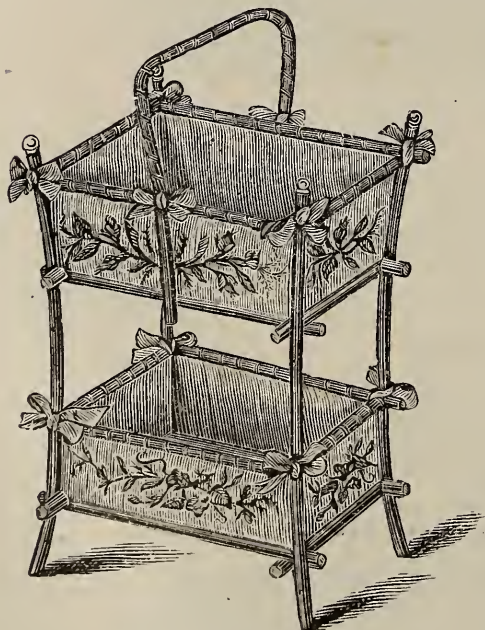


Fig. 9. Bamboo-Basket.

wooden or bamboo rods and a thin, wood bottom four inches long, and two and three-fifths inches wide. The lower box which is one and four-fifths inches high, requires four rods five and three-fifths inches long, and four rods four and one-fifth inches long. The upper box, which is two and one-fifth inches high, is of exactly the same size at the bottom, while for the top, which curves outward, the two long rods must be each six inches long, while the cross-rods require a length of five and one-fifth inches. Small steel tacks connect the various parts; those which are arranged into squares are notched where they intersect. Each of these squares encloses a paste-board box covered with green velours on the inside, and on the outside with white

satin, decorated by an embroidery of colored silks. The box is fastened at the top to the rods by means of overhand stitches of gold cord, making the rod appear as if twisted with the gold cord. The bows decorating the upper corners of the boxes are made of green ribbon, ten inches long, sewed to the rods in the middle and then tied. The handle, which is fastened to the upper box by means of steel tacks, and is decorated with two ribbon bows, measures fifteen inches in length, and is to be wound about with gold cord. The four pillars are decorated at their tips by Venetian beads resting on bronze rings.

CASKET WITH PIN-CUSHION. — FANCY WORK. — FIG. 10.

Use gray linen, black oil-cloth, red satin and twist-silk, gray yarn, black soutache, very narrow black ribbon, black braid two-fifths of an inch wide, cord elastic thick card-board, batting, gum-arabic. This casket is constructed of card-board; the bottom and cover are five-sided, each side six and two-fifths inches long; the five sides are each one and one-fifth inches high, and six and two-fifths inches long; these parts are covered on the side, which is to be the inner, with black oil-cloth, bound all around with black braid, and the sides sewed to each other and to the bottom with overhand stitches. The

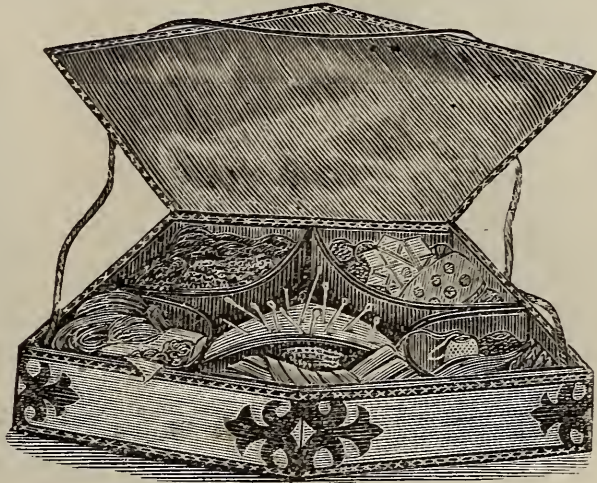


Fig. 10. Casket.

cover and sides are now covered with gray linen—for the sides the stuff is cut bias—and five arabesques cut according to Fig. 11 of black oil-cloth are pasted

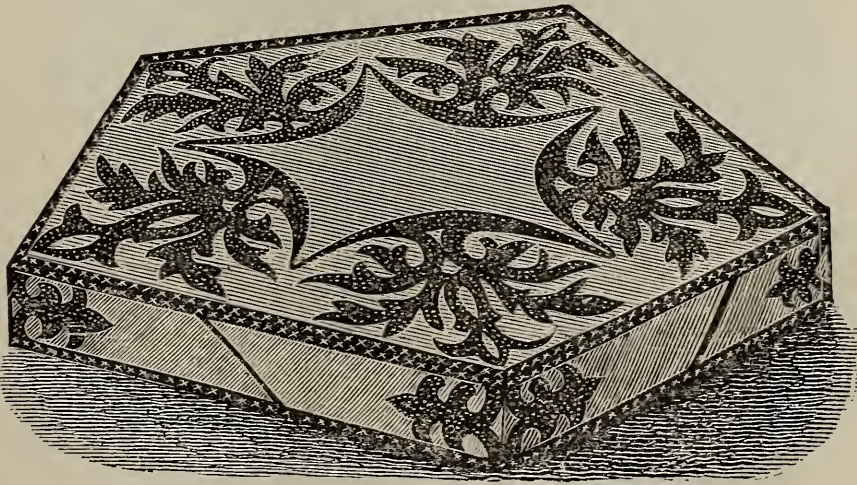


Fig. 11. Top of Casket. Arabesque Patterns.

to the cover. Double arabesques constitute the decoration on the corners of the sides. The latter and the cover are bound all around with a strip of black oil-cloth fastened with gray yarn cross-stitches. The casket is arranged on the inside into five compartments to hold the various sewing-materials, tape, cotton, buttons, etc.; the center is filled up by a pin-cushion made of batting and red satin. The cushion is finished off all around by black soutache. The compart-

ments in the casket are formed of a strip of card-board of the height of the casket, covered on each side with oil-cloth, and tacked at equal distances to the sides. Overhand stitches connect the cover to the casket on one side. Two straps of black ribbon, each six and four-fifths inches long, sewed to the casket in the manner the illustration indicates, hold the cover in an upright position. The casket is closed by elastic nine and one-fifth inches long, sewed to the cover. Instead of the arabesque on the front of the casket, a monogram, likewise cut of black oil-cloth, has a very pretty effect. The latter is decorated with ornamental stitches.

TOILET-BASKET.

Any old basket may be arranged into the pretty and handy toilet-article Fig. 12 represents. The pockets at the sides are convenient for holding jewelry, collars, cuffs, etc., taken off before retiring. The basket is covered inside and out with white dotted Swiss, lined with colored silk or paper muslin. The

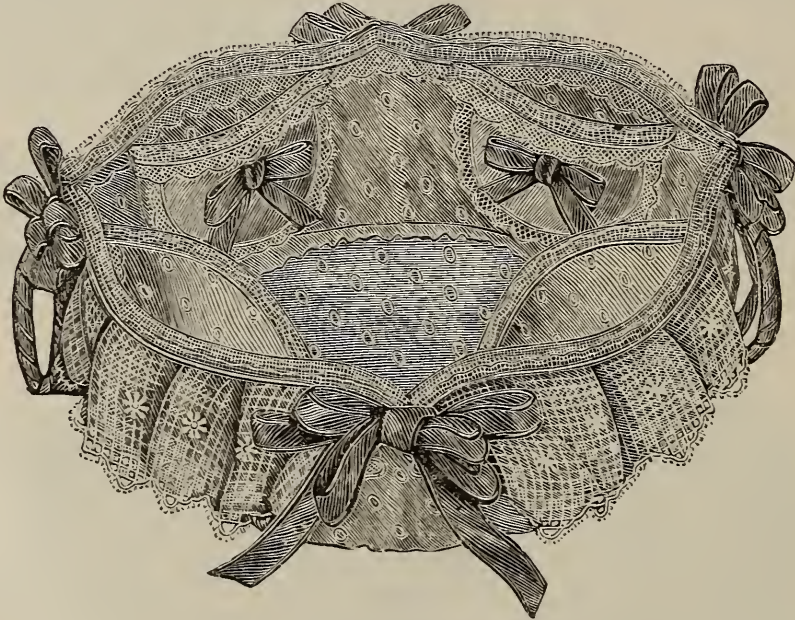


Fig. 12. Toilet-Basket.

pockets are cut of card-board, rounded at the bottom, and covered in the same manner as the basket, to which they are sewed with very fine stitches. A deep fall of lace decorates the basket all around, caught up at four places by bows of ribbon of a color to match the lining. The pockets and top of the basket are edged with narrow lace. A bow of ribbon decorates each pocket.

WORK-BASKET.

Use silver perforated card-board; two shades of green and purple chenille; a piece of satin eight and four-fifths inches long, and six and one-fifth inches

wide; satin ribbon, four-fifths of an inch wide; thick silk cord; sewing silk; one purple China button, strong card-board, etc. The frame of this basket is

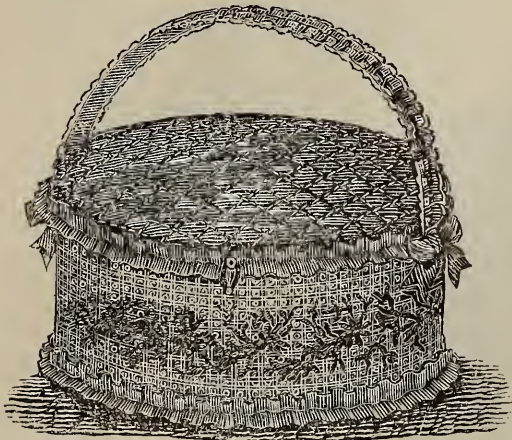


Fig. 13.

Card-Board Basket.

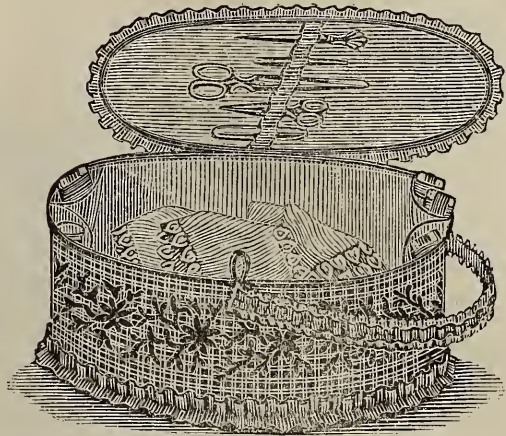


Fig. 14.

constructed of strong card-board. For the cover and bottom, cut two ovals, each seven and three-fifths inches long, and five and one-fifth inches wide. The side is three and one-fifth inches high, and long enough to reach around the bottom. The outer decoration of the basket consists of a strip of silver perforated card-board, embroidered with a border eight stitches wide, consisting of green leaves, purple flowers, and brown stems, worked in long stitches. When the inner side of the cover has been provided with a strip of satin, divided into five parts for thimble, scissors, needle-case, etc., bind all the parts with purple ribbon, and connect side and bottom by means of overhand stitches. The cover is decorated on the top with satin, lined with perfumed batting, and quilted in diamonds with white silk. At one of the long sides the cover is joined to the basket with overhand stitches, making the seam about two inches long. The cover is edged with a ruching and decorated with two bows; a ruching also surrounds the lower edge of the basket. A small purple China button and loop of elastic, serve as a means of closing the basket. The handle is made of thick silk cord, or a strip of scalloped silver perforated board, decorated with ruching, and may be affixed length-wise or cross-wise.

WORK-BASKET WITH STAND.

The model consists of a stand of brown cane, twenty-eight and one-half inches high. To the upper basket, a cover provided with a catch is attached by means of hinges. The latter, as well as the two baskets, the bottoms of which are slightly wadded, receive a lining of lilac silk. To the upper side of the cover a flat pincushion made of silk and batting, and five inches square in size, is affixed. It is edged with a ruching of pinked silk, one and two-fifths inches

wide. The inner decoration of the cover consists of a piece of silk, shirred on a round piece of card-board, four inches in diameter, and is edged with a similar ruching, as are also the outer and inner margin of the cover, the outer edges of the two baskets, and the two bottoms. Four bows placed as indicated in the illustration, finish the pretty decoration.



Fig. 15. Work-Basket with Stand.

STANDING SCRAP-BAG.

This "modern improvement," designed to hold the many bits of paper and scraps of waste material which otherwise would litter a sitting-room, may be made quite ornamental at little expense. To make the standard, get six pieces



Fig. 16. Standing Scrap-Bag.

of rattan, fourteen inches long, a one inch and a half wide ribbon-spool, and six pieces of rattan five inches long. Fasten two pieces of rattan of the same size together with tacks, until all are in pairs. Now, notch these fourteen-inch rattan sticks all around, at a distance of four and a half inches from the top, so as to provide a resting place for the cord which fastens the bag to the standard. Bore three holes near the center of the ribbon-spool, in which glue the double rattan sticks. The holes in which the short sticks which form the feet are to be inserted must be farther from the center. Color with black varnish. Fasten black fringe, or of the same color as the bag, on the round piece of wood, with very small tacks, such as are used by painters to tack oil canvas on wooden stretchers. The tacks will be hidden by sewing on cord or chenille, same shade as fringe, to the heading of fringe. The bag is made of one or three straight pieces of crimson silk, cashmere, or any woolen material which falls in graceful folds. To be serviceable, it should be lined

with strong twilled muslin. This bag opens with a drawing-string, and, as the inside of the top shows, face with green or black silk — delicate colors would soil too soon. Sew box-plaited ribbon all around the bag where it is fastened to the standard. A triangle, or hoop of ratan or wire, inserted here, under the silk, will give it firmness. Then sew crimson and white chenille cord, with a crimson silk tassel at the ends, to the bag, and tie where the standard is notched. Fringe, or a ruche of silk, fringed out, may be used instead of ribbon.

STANDING WORK-BASKET.

Obtain three circular pieces of wood fourteen inches in diameter, for the top

and bottom, and a center one seven inches. Fasten these together with a pole through the center, like the hour-glass stands, the small circle midway between the top and bottom. Screw three of the common iron clothes-hoops on the bottom, as feet.

Take a piece of ticking stripped sufficiently long to reach between the lower

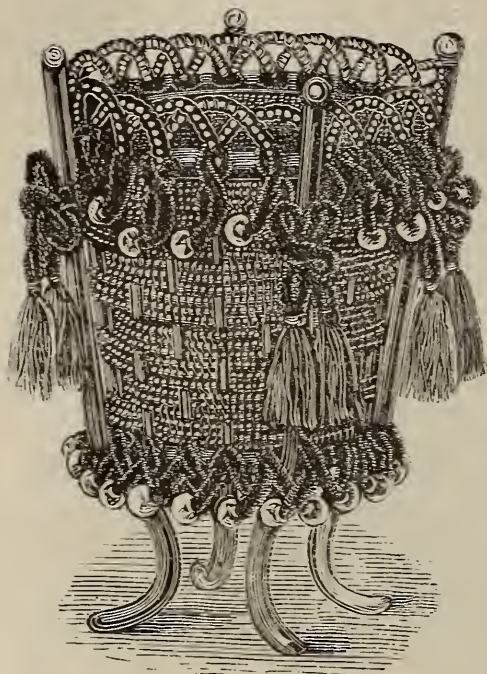


Fig. 17.

A basket of any desired kind is made for the top, to which it is securely fastened by screwing from within on the bottom.

two circles, and long enough to fit round the bottom one. Embroider the white stripes with bright-colored zephyr in chain or "side-stitch;" hem the edges, from top to bottom, and gather the top to fit around the center circle. Cover or paint the top of the lower circle; thus is formed a receptacle for various articles required by the seamstress. Cover the small circle in the same manner, and around it make a case or basket for buttons, spools, etc.; trim with chenille zephyr-cord. Cover the rod, through the center, with scarlet chintz, and twine a black or yellow cord around it spirally. The top is finished by covering or painting: and furnishing with a set of six pockets of the ticking, fastened around the edge and hanging down to within an inch or two of the bottom.

CHAPTER IX.

WAX FLOWERS, FRUITS, ETC.

No work is at once so refined and ennobling as that which by imitating the beautiful and lovely in nature raises the human mind

“Up to Nature’s God.”

And of all beautiful things in Nature, “flowers, sweet flowers,” are admitted to be of all things the most lovely. Next to adorning our homes with these exquisite natural beauties, comes the art to form their counterpart in the most perfect manner, which is done in no way more accurately than by the use of wax. Copies of flowers and fruit in wax are, undoubtedly, the most truthful and life-like that can be conceived; and as the contemplation of the beautiful is always interesting and instructive, so the art of copying or producing faithful imitations of the same, must tend to instruct and refine the taste and improve the mind of the operator; and it will be found that those persons constantly engaged in copying the lovely things scattered by a munificent Creator, through our woods and glens, will be ever on the watch for beautiful objects; this alone would be a high recommendation in favor of teaching the art of forming the flowers and fruit of our own and distant lands.

A few years ago the art of forming wax flowers and leaves was made a tedious, and frequently unsatisfactory branch of fancy work because the operator was obliged to make his own sheet wax.

At this time, however, this branch of the art is seldom prosecuted by the mere amateur, inasmuch as the sheets are now prepared by means of mechanical contrivances, and by those who, making this part of the work a business, incorporate certain articles with the wax to render it of proper consistency, and impart such a highly-finished polish to the surface, as to render the after part of the work, that of the amateur, comparatively easy, and far more beautiful than when the wax sheets were prepared in small quantities, and by his own inexperienced hands.

There are a number of manufacturers of sheet wax, but the most celebrated

and finest article is imported under the name of "Madam Scheffele's sheet-wax," which possesses the advantage of being tough, and not drying out and crumbling, either while in the process of formation or subsequently, after time, patience and labor have been expended in bringing the work to perfection.

The best materials and a good set of tools are essential to good wax-flower making. The former consists in wax of different kinds, powdered colors, wire, in assorted sizes, stamens of various kinds, arrow-root, sprig moss and frosting. The tools are of hard wood, excepting the pins, which are iron or steel with



Fig. 1. Stand of Wax-Fruit.

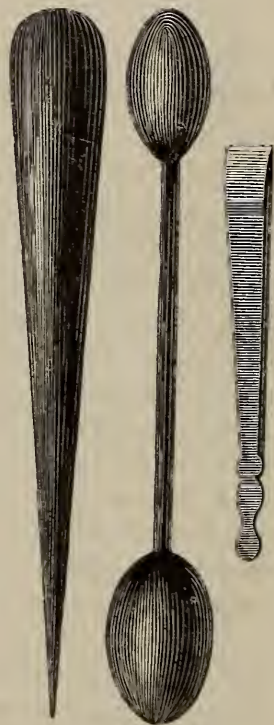


Fig. 2. Tools.

glass heads, or of ivory or bone; besides these, cutters of tin and brass are required for some flowers, such as Lily of the Valley, Dicentra, etc., and leaf-molds of brass or plaster, small sharp scissors, loose in the joint, with points, penknife, spatulas, a palette, or tiny saucers, for mixing the colors, camel's-hair pencils, sable, veining, bristle (Poonah) brushes, a small spirit-lamp, and a few other articles that will be mentioned in giving directions for certain parts of the work. An ample-sized apron, and a wet sponge or cloth, and clean towel are necessary, as the fingers sometimes become stained with color, when, in using

white wax afterward, the purity would be sullied, if not cleansed. A sheet of clean paper upon the lap board or stand upon which the wax, etc., are placed, is also a wise precaution; and we would remark here that one great beauty of wax-work is its perfect cleanliness; and to keep it from being touched with color or dirt, each piece, as it is cut, must be laid upon a piece of soft paper, and if not directly used, covered from the dust; the fingers, also, must be frequently wiped, as also each instrument, and the scissors before using it.

The wax is of several varieties; one kind, quite thin, called "single," selling at ten cents per dozen sheets, which can be procured in various colors; the mottled varieties selling for eighteen cents per dozen sheets; "extra double large wax," for pond lilies, also the same for some leaves, in assorted greens, costs eighteen cents for six sheets.

Molding-tools are sold by the single one, or the dozen, as preferred. Small rosewood, assorted, various patterns, ten cents each; or in assorted dozens,

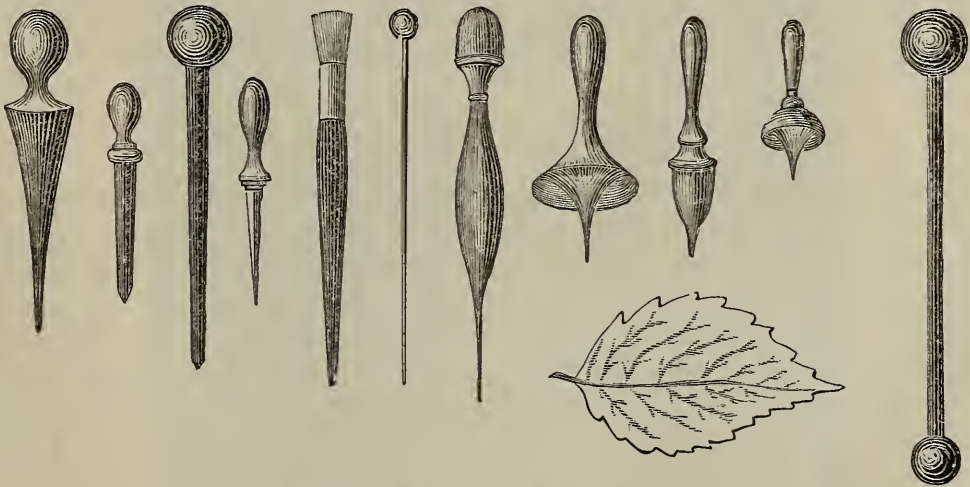


Fig. 3. Tools for Wax-Work, Nos. 1 to 12.

one dollar per dozen; large, with two knobs, fifteen cents each; steel pins with glass heads, white and colored, from five to fifteen cents; tweezers and folder, fifteen cents each. Wire is sold on spools or in coils. White and green cotton-covered spools ten cents each; white and green silk-covered, fifteen cents; "coils" of each, about the same price.

Flower, fruit and autumn gilt-molds, finely veined and molded from nature, in various sizes, cost from five to twenty-five cents: extra fine gilt flower-cutters and patterns are ten, fifteen and twenty-five cents each, according to the number of petals.

The best colors for wax are sold in small Homophials, and are in fine powder. These are of every shade and tint, selling from fifteen to forty cents, though pure carmine is the only color that costs as high as forty cents.

Camel's-hair pencils, in assorted sizes, \$1.20 per dozen; Poonah bristle

brushes, twenty cents each, \$2.40 per dozen; veining sable brushes, five cents each, sixty cents per dozen.

There are other materials that will be required in this work which some may be glad to obtain; such as arrow-root, sold in one-fourth pound packages, twenty cents; sprig moss for buds and roses, sixty cents per dozen; packages dyed moss, large and small packages, fifteen and twenty cents; palette-knives twenty-five to thirty cents each; stamens, sixty cents per dozen packages.

When prepared to make wax flowers, by having wax and materials of other kinds, and implements ready, place a sheet or two of clean paper or cloth upon a table or lap board, and arrange the boxes of tools, wax, and other materials in convenient positions, also a lighted spirit-lamp, glass of water, and a saucer or finger-bowl with sponge and towel. The room should be warm or the wax will become too brittle to work.

Having all things thus conveniently arranged, the work may be commenced; and as pure white flowers and leaves in imitation of sculptured marble are more easily made than any others, we will describe the method of making

THE MARBLE CROSS.

Obtain a cross of suitable dimensions, which should have three steps at the base. Paint pure white; giving a sufficient number of coats to make a smooth, close surface; then proceed to cover smoothly with the heavy, double, white wax, using a spatula, and covering, first, the steps, then the body and arms of the cross. When entirely covered with one layer, apply a second. Make clusters of three rose-leaves graduated in size; the first and largest upon the corners of the lowest step; the second set, three each, in the same manner, on the corners of the second; and the smallest on the top. The cross may, if desired, be also ornamented to suit the taste of the operator. The cross finished, is placed in some position clear from dust, and the floral ornamentation commenced; the most simple, being a graceful ivy-vine.

Take the three sizes of ivy-leaf molds, and dipping one of them into the water, press upon the "wrong" (or under) side a piece of white wax, moistening the fingers and pressing every part; then take one of the little strips cut from the edge, and place it on the midrib; lay on it a piece of white silk-covered wire; place another narrow strip on the top, and then the lining of the leaf, pressing it upon the front carefully, and cutting the edges off smoothly with the fingers; with the point of the knife raise one part of the edge gently, and if the leaf does not immediately leave the mold, dip it for a moment in water. The strips of wax under and above the wire, will prevent the difficulty generally complained of, that the wire cuts through the wax. These directions will apply for all leaves, unless they are of unusual thickness or size; when the double wax must be used, and in some cases a third layer of wax on the wire, will be found

necessary. In many cases we prefer to use the heavier wax, both white and green, for leaves, inasmuch as it is not so liable to break, when pressed firmly upon the mold.

Having made a number of leaves of all the different sizes, proceed to form few clusters of berries. Have the fingers perfectly clean, and take the precaution to first roll a piece of refuse wax between the thumb and finger; form a few clusters of berries by rolling wax between the fingers, and fasten upon



Fig. 4. The Marble Cross.

slender wire-stems; the next step is to form the sprays of leaves and berries into a vine; which is done by covering a piece of heavier wire with a strip of wax, laying the wire in the center of the wax, longitudinally, pressing the edges together and twirling it between the fingers, *in the same manner we twist for "lamp-lighters."* This wire should reach from the base of the cross to the top, and branches must be fastened to it; one to twine around one arm, the other to pass up the opposite side of the body, and over the arm; to these the sprays

of leaves and berries must be fastened in such a manner as to cling to the cross, and hang in rich profusion from the arms and top. At the base of the cross, the vine should be thick and the clusters of leaves larger and fuller than above.

When the leaves, etc., are finished, if it is desired to frost the work, take a soft camel's-hair brush and carefully touch the surface of the cross, the leaves and other parts with Demar varnish, of finest quality, and sprinkle with fine "diamond-powder." This style of cross is extremely beautiful made with ornamental arms and top, with figures molded upon the face of the cross, in imitation of carved work. At the base a profusion of flowers and leaves—Passion-vine, calla-lily, rose and buds, and many smaller blossoms, and berries, with grasses and fine leaves, a vine of convolvulus with its beautiful leaves and flowers, climbing up the body and falling over the arms in graceful sprays.

Another is composed entirely of the passion-vine and its lovely flowers, which in pure white wax, appears like chiseled marble. In making the last-mentioned cross, the passion-vine and flowers are in miniature size.

Wax made to imitate marble is always made as glossy as possible, and in any case, use care in putting the molds, patterns, etc., on the dull and not on the glossy side of the wax, the latter being the "right side."

AUTUMN-LEAF CROSS.

The most simple device, after the marble cross, is one ornamented with autumn leaves. The beautiful mottled, spotted, striped and tinted wax, sold under the name of autumn-leaf wax, is well adapted to forming almost all the leaves that are required for this purpose, but there are some shades that are made more natural, if colored with the powder colors. There are several modes of applying these powders, but we find none so effective, and that produce that soft, velvety appearance, so beautiful in the natural leaf and flower, as the use of the dry powder, applied with the tip of the finger, aided by a "pencil-stumper," which is only a camel's-hair pencil with about two-thirds of the hair cut off, and the aid of the breath or a very little warmth.

The first step in commencing this "piece," is to make a collection of the natural autumn leaves as guides, the gorgeous hues of which may be perfectly imitated, either in the artificially-colored wax, or may be accurately copied with paint.

A white cross is admired by many, and is unexceptionable; but an imitation of granite is, we think, in better taste; but either will be found exceedingly beautiful.

To form the granite cross the wood is painted in the proper granite color, and sanded with a mixture of "granite-sand" and "diamond-powder;" a few pieces of stone must be dipped in melted wax and sanded in the same way, to place around the base of the cross. The leaves are then carefully molded, using green

wire for stems ; the large ones are grouped around the base of the cross, and a vine trained up around the body and over the arms and top ; using small leaves of some pretty vines, twined together with a few scarlet and purple berries. A few clusters of ornamental grasses, that have been dried in such a manner that they droop gracefully, are an improvement to the leaves grouped around the base ; and some species of ferns, imitated in wax, should be made into clusters and placed among the rocks.

This cross is extremely beautiful and always admired.

Collections of autumn leaves are very effective grouped in a tasteful manner, and placed on a bed of moss, in a basket ; or a cross entirely covered with them, is a charming object, as also a pure white cross with garlands of these in all their richness of coloring.

BASKET OF WILD FLOWERS.

Here is a fine opportunity for forming flowers and leaves of many beautiful kinds, that can be found in woodland and field ; for, as we are all aware, wild flowers are always more beautiful when grouped together, unmixed with those of a more gorgeous character ; and in the late spring, especially, these treasures are to be found in such numbers, and are withal so lovely, that no maker of wax flowers should consider their collection complete, unless they can exhibit these modest beauties of the forest ; the violet, trailing arbutus, hepatica, dogwood, blood-root, anemone, and dozens of others, that combine together to form one of the most charming groups imaginable.

WAX-FLOWERS.

It is necessary in making wax-flowers to understand their component parts, which are described by their scientific names. We give therefore a few concise but clear descriptions of the terms used in forming different flowers, in order to avoid mistakes.

A flower consists, when all the parts are present, which is not always the case, of the calyx, corolla, stamens, and pistil.

The calyx or "flower-cup," is the extension of the peduncle or stem, and is generally green and leaf-like ; the divisions are called the sepals.

The corolla is what is called the flower, but is the colored inner set of leaves, of other colors than green, and delicate in texture. The parts of the corolla are called petals.

The stamens are the thread-like substances, generally placed within the corolla, and consist of two parts, namely, a filament and an anther ; the filament being the stalk, and the anther the little knob, ball or case borne on the top of it. These are covered with the yellow powder, the pollen.

The pistils are the bodies in which the seed are formed, and stand in the

center of the flower; the slender part is called the style, and connects with the ovary below, and the stigma upon the top.

The receptacle is the part in which all the parts are united.

The fruit is the ripened ovary; it may be a berry, a stone-fruit, a nut, a grain, or a pod.

The leaf has a blade, a footstalk, and a pair of stipules. The blade is generally the principal part; the footstalk the part connecting the leaf and stem, and the stipules the little leaves at the base of the footstalk.

TO MAKE STAMENS AND PISTILS.

These may be purchased of all sizes, colors and varieties, but there are times when it is impossible, perhaps, to procure them from the stores, when they may be made thus: Take sewing-cotton of any color desired, or in some cases Manilla grass, which cut into lengths of suitable size, and stiffen with starch or gum: when perfectly dry, dip in melted wax. Form the anthers by cutting tiny slips of wax, rolling them between the fingers, snipping off the ends, and pressing upon the end of the filaments; paint with mucilage, and dust with yellow powder, pollen.

The pistils are somewhat longer, and the anther is generally formed of green wax, shaped into an elongated ball with the fingers, pressed upon three sides with the point of the molding-pin, and dusting with a little yellow powder.

LEAVES.

There are gilt and tin molds, and cutters for a large number of leaves, but it may sometimes happen that these cannot be procured, or that some curious or new leaf may be desired, the mold of which has not yet been made; in such a case the leaf may be formed as follows: Take the thick double wax, a dark and light sheet, and after warming and softening them, press two of them together with stem between, and while pliable, apply the leaf desired to the surface, with the grain, then with the leaf still on the warm wax, cut the shape of the leaf along the edge, and holding the leaf on the palm of the left hand, press every part of it with the right hand fingers, the back of the leaf being down upon the wax. Keep the wax warm, and press every part with the greatest nicety. The edges must be carefully notched and serrated, to correspond with the natural one. The leaf should be wet before applying it to the wax, or better still, painted very carefully with the least touch of pure sperm oil.

COLORING.

In making fine lines and minute tracery, the little camel's-hair pencils will be found most suitable for applying the color; but for broad surfaces, splotches, etc., the Poonah bristle brushes are best adapted, and they must be held in an

upright position while applying the color. Where the petals are glossy, the color may be used moist, and then dried and varnished; but when a soft, velvety surface is desired, the breath must be blown upon it, and powdered color applied; and if it is desired very thick in appearance, a little varnish may be applied, partially dried, and dusted with appropriate color.

When it is desired to from a petal, which is white upon one side and colored upon the other, cut a piece of fine muslin the shape of the petal, and place between the two, pressing the edges closely. This applies also in other colors, as the buff, and pink, and scarlet, and yellow in the honeysuckles, the white and green in the Passion-flower, and white lily, etc.



Fig. 5. Trailing Arbutus.

Various materials may be used for stamens and pistils; for instance in the pink, sweet-Williams, and some other flowers, the feathers from a quill drawn over a knife, will afford a very natural pair of stamens. Where stiff, slender ones are called for, the grasses will furnish them; while for some the dried centers of some of the everlasting-flower, will prove valuable. Again, cotton, silk and thread, dipped in melted wax, and drawn between the fingers, is suitable for all those that are fine and thread-like. Verbenas, Drummond's phlox, and many other flowers having varieties of many shades of color in which it is frequently difficult to produce a sufficient change, fine changes of scarlet and crimson may be made thus: With carmine or vermilion, mixed with thin

mucilage, two fine colors are given, and these upon a yellow surface, afford two more; while the same upon a light straw-colored ground will give another change; by using a little judgment in thus applying colors, various tints may be produced, which will add greatly to the beauty and variety of the group.

This flower will be found pretty for training around the handle, and over the edge of the basket.

STAR-FLOWER.

This is another spring beauty; its long, glossy, light-green leaves, are cut from Fig. 6, A, and arranged in a whorl upon the top of the stem, with the pure white and graceful blossoms shown in Fig. 6. The shape of the petal is shown at C; seven of these are placed in star-shape around a cluster of thread-like stamens, B.

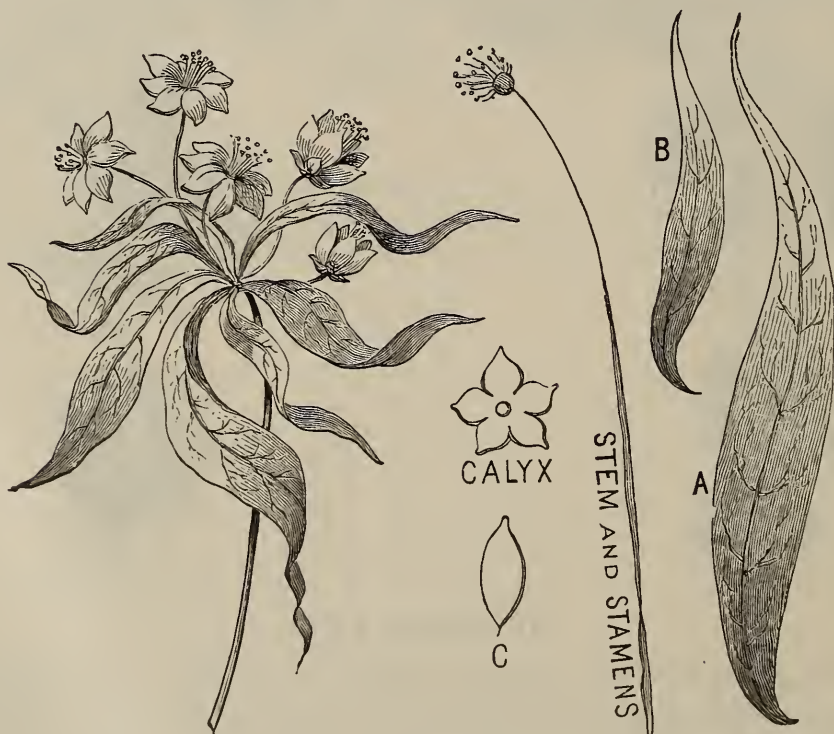


Fig. 6. The Star-Flower.

DAISY.

The single wild daisy, although such a common flower, gives great brightness to the collection; it is so well known that a description is scarcely necessary. A number of the narrow white circles like Fig. 7, A and B, are made and fastened around a flat, button-like center, two rows of them forming a single daisy.

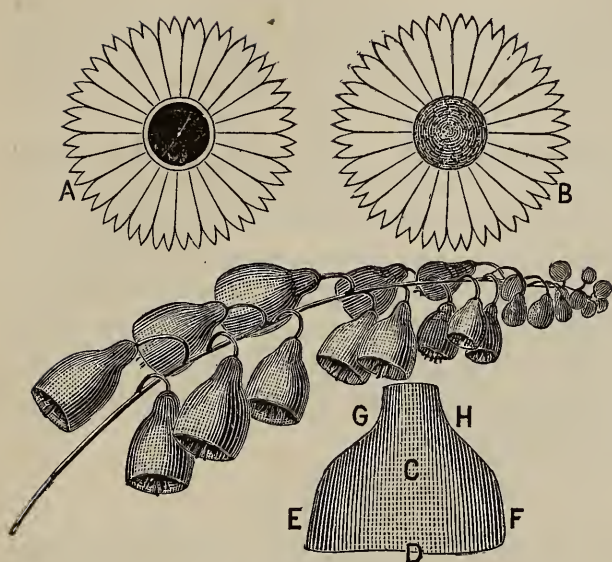


Fig. 7. Blue-Bell.

The heart is made by molding a piece of wax into a round button-shaped heart, one-fourth of an inch in diameter; let the upper surface be a little raised, and prick it thickly over the whole surface, then paint it with gum, and dust with bright yellow powder. This forms that yellow center, seen in the common single daisy of the fields, also in single asters and some other flowers.

BLUE-BELL.

These delicate, drooping flowers, both the deep blue and lavender variety, are formed of the thin wax cut in shape of C, Fig. 7, and molded upon the small end of tool 9 (Fig. 3), Lily of the Valley. The edges, D and F, are placed together and pressed until flat and well united; a small tool, 2 or 3 (Fig. 3), is then wet and the bell is slipped on it, and the edges, G and H, are united in the same manner, and closed over on the top, where a slender wire is inserted, the center pressed closely round it. The open part, D, is now rolled very thin and slightly crimped by pressing the pin gently on the edge, making three or four little scallops, almost imperceptible. A few thread-like stamens are placed on a little ball of wax, which is fastened on a stem of thin wire, the point of which is tipped with a speck of green wax forming the pistil; around this the bell-shaped corolla is slipped and pressed into form. Six or eight of these bells are fastened on a thicker stem of wire, and above them as many smaller-sized ones with large and small buds at the top, the last ones being bells of greenish-blue wax.

THE ARUM.

As a pretty change from the simple set of small flowers you have made, the Arum, or as we familiarly call it, "Jack in the Pulpit," may be attempted, as its formation is simple, though on a more extensive scale.

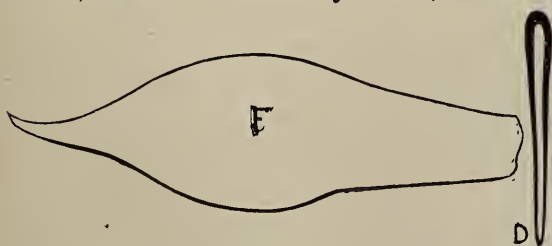


Fig. 8.

To form this singular but beautiful flower, take a stiff piece of wire for stem, which cover with green wax; form a pistil, as at D, Fig. 8, which cover with yellow wax; paint with mucilage, and while sticky,

cover thickly with chrome, in powder. Cut the spathe, F, of the shape here shown, but half as large again, from light pea-green, or whitish-green wax, double, molding the edges perfectly flat, and curling the point over toward the front, as shown in Fig. 9.



Fig. 9. The Arum.

Fasten the pistil to the wire stem by rolling a strip of wax around them, after pressing the point of the wire into the wax of the pistil; place around this the lower part of the spathe, with the division in front, folding it over and pressing it with a molding-tool until closed; curl the top over the pistil, gracefully, and it is finished, and will, if well done, be found very beautiful and graceful. Fig. 9 shows the finished flower.

THE IRIS.

The wild Iris are all beautiful; the rich markings of stripes and bands are easily made upon a white wax-ground; and this is one of the most imposing flowers.

If possible, a natural flower should be examined, as the markings upon the petals, and the peculiar formation, are difficult to describe. The velvety appearance of the rich purple petals is produced by breathing upon the wax, and powdering the purple powder upon the surface while damp. A cluster of these, inclosed between two of its own broad, graceful leaves, as shown in Fig. 10, is a beautiful addition to a basket or bouquet. The wild blossoms are smaller than the cultivated. Bloom the white part of each petal, to produce the proper degree of softness, and upon the two lower fully-expanded blossoms, dust a very little fine, yellow powder; in the formation of this beautiful flower, much depends upon the care used in coloring, which produces the lovely effect.



Fig. 10. The Iris.

To form the Trailing Arbutus, Fig. 5, cut a set of patterns for the leaves, as in Fig. 11, Nos. 1, 2, 3; also, for the flower, No. 4. The latter must be cut according to No. 5, which shows the corolla split open. Have the patterns ready; first form the leaves of the deep yellow-green shades, using the lighter colors for the small young leaves; if it is not possible to obtain a mold, or yet the natural leaf, which wet upon the under side answers as a sort of mold, shape and vein with a sharp tool or the pin; touch all the leaves with raw sienna, rubbed on carefully

with the "stumper," and color the under side with the same, adding a very little umber; when this is done, cut some brown thread into fine scraps, and touching the edges of the leaves and all the stems with gum, touch them to the threads until they are covered with fine thread like hair. The flowers are formed of the "extra heavy" white wax doubled, according to No. 5, colored with light pink, and spotted and striped with darker shades of rose; place a little pellet of wax upon a green wire-stem, and shaping it like the upper part of No. 6, A, place the corolla around it, with the wax pointed at the end of the wire, B, forming the pistil; cover this point with yellow-green wax. Make a number of these

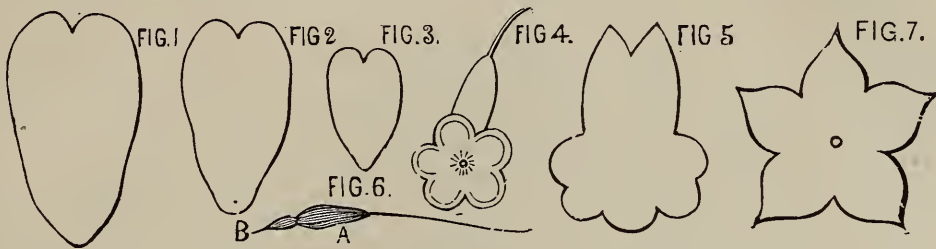


Fig. 11.

rose-colored blossoms, with buds of several sizes; then proceed to put on the calyx, cutting each one like No. 7. Use thick wax of a light olive-green color, covering the wax with a woolly coating, made by chipping zephyr-worsted into a wool-like powder.

Fig. 5 shows the flowers, buds, leaves and trailing habit of the vine, and will serve as a good guide; but, if possible, obtain a natural specimen, which will show the true rose-color of the corolla, and the peculiar color and texture of the leaf.

OXALIS.

The corolla of the Oxalis is formed of six petals like A; the leaves cut from B; for these use bright green wax and long green wire. Cut a calyx such as that used for star-flower; then taking a piece of fine green wire, place a small pellet of wax upon the end with a few stamens of thread pressed around it; and having tinted six petals of a lilac color, or bright yellow, roll them a little until nicely shaped and curled, and place them upon the wax, folding one in the other as seen in the flowers, Fig. 12.



Fig. 12. Oxalis.

WAX-FRUIT.

Many persons think that wax-flowers require fine wax, but that fruit or other objects may be made with common material, inasmuch as they are entirely covered with color, and are large in form.

This is a great error. Fruit, especially the smaller kinds, require superfine, white cake-wax, to give them the beautiful, velvety or satiny surface, peculiar to the natural production. Waxed fruit may be made in groups to form objects of great beauty and effect, especially for the decoration of the dining-room.

In giving these directions, our endeavor will be to reproduce the various specimens in as pleasing a form as possible, and nothing is more beautiful than the mingling of fruit and blossoms: thus, a spray of the white cherry-blossom with green leaves and the bright scarlet and yellow cherries; or the beautiful pink, rose-colored and white apple-blossom, with a handsome piece of fruit; either a golden-yellow russet colored, or rosy-cheeked apple.

We have frequently thought, when called upon to admire a collection of wax-fruit, how much more effective and beautiful it would have appeared with the blossoms of different kinds mingled with the specimens, and trailing gracefully around the handles, and hanging over the sides of basket or vase, for here the delicate and refined taste of the true artist is displayed.

In arranging your fruit, therefore, place your bright oranges against the waxen petals and rich green leaves belonging to them. The strawberry, with its starry-eyed blossoms; the blackberry, in long, trailing garlands of fruit, flowers, and green and crimson leaves; the yellow, velvety peach and its lovely pink flowers, with all the other exquisite blossoms, of fruit, berry or melon.

COLORS.

Besides the particular directions given for each particular piece of fruit, there are some general principles that may aid in giving a natural appearance, and also in affording greater ease of formation.

The wax for casting lemons should be tinted with pale yellow chrome, and varnished.

Walnuts must have the same shade, with a little raw umber added.

Strawberries and raspberries should have a slight tint of lake added to white, and afterward colored of the proper shade.

Melons, filberts, must be cast green, and colored afterward, with the proper markings added.

Greengages a whitish-green; afterward tinted with bloom of blue-green.

The various shades of green are best obtained by a mixture of yellow chrome and Prussian blue, lighter or darker, as required.

In casting, the following articles and materials are required:—

Two vessels of water — hot and cold; a small china or other porcelain vessel.

with a spout (a cup such as is used for drinking in the sick-room is admirable, but a teapot or pitcher will answer); a shallow tin saucepan, and a towel; some old soft rags; wire of several sizes, and camel's-hair pencils of several sizes; some pieces of soft flannel, a little crochet-cotton, and some cloves; also, the half-charred wicks of star or wax candles, for the blossom in the end of the apple, pear, etc.

These colors must be of the best quality, either in powder or tube paints. Those required are Prussian blue, light yellow chrome, raw umber, burnt umber, lake, red lead, powdered blue and white for blooming; a bottle of mastic varnish, turpentine, pale green, white and buff down.

CASTING.

Commence by placing the mold in water about as hot as can be borne by the back of the hand, soaking it until saturated; which will require about as long as will take for the wax to melt in another basin, placed in a basin of hot water, using care not to allow the water to run into the wax; when melted, color of light shade and stir with a bone spoon; then take the mold out of water, and wiping dry inside very gently, and while still warm, holding it in the left hand, dip into it with the other the melted wax, using care not to let it run over the edge; then put the other half upon it, and press both firmly together; moving it about over and over, so that the wax may cover all the mold alike. It may be held thus until cold, or plunged into a basin of water, still holding it firm, until it will no longer shake from side to side.

MOLDS.

Supposing the apple were the fruit to be molded, and it is perhaps the easiest of any, the materials, etc., required for the molds will be: Plaster of Paris, of finest quality; a sheet of thin tin, cut into strips two, three, and four inches broad; some fine, damp sand, in a small pan or basin; a second vessel, such as a china cup, for mixing the plaster; a china spoon, if possible, and a knife and some water. Then take the apple and sink it into the sand, placing the half which has the stalk on it downward; smooth the sand around it, and fix one of the strips of tin in the sand, like a ring, one and half inches from the sides of the fruit, and half an inch above the top of the apple; next take the cup and mix into it sufficient plaster to form a batter, rather thicker than cream; pour this carefully over and around the apple, covering it entirely. Place away until hard, and then remove the ring and mold from the sand, disengage the ring carefully, and holding the mold in the left hand, with the right gently disengage the fruit, and trim the edges smoothly to the exact half of the apple; upon this flat edge cut out four holes, upon the ends and sides, to admit the locks. This forms the first half. For the second, wipe the apple free from sand, and

place it back in the mold, in the exact position it occupied before; first painting it with a very thin coat of oil and tallow, melted together. Clean the cup and spoon perfectly clean, and fastening the ring of tin around the mold, tie it perfectly tight and secure, and mixing the plaster as before, pour it upon the apple and mold. The edge and holes should also be painted with the oil and tallow.

Molds for oranges, lemons, melons, etc., are formed in like manner.

Molds for cherries, pears, plums, strawberries, figs, raspberries, and all other fruit, either too hard or too soft to remove from the halves of the mold, should be well oiled before sinking into the sand, and when removed from the first half, should be well cleansed from all grit, before setting it into the half again; the stems of cherries, plums, etc., must be removed before molding, and that end sunk into the sand first; great care must also be taken with all imperfections in the fruit, so that it may deliver from the mold, as when placed; for the

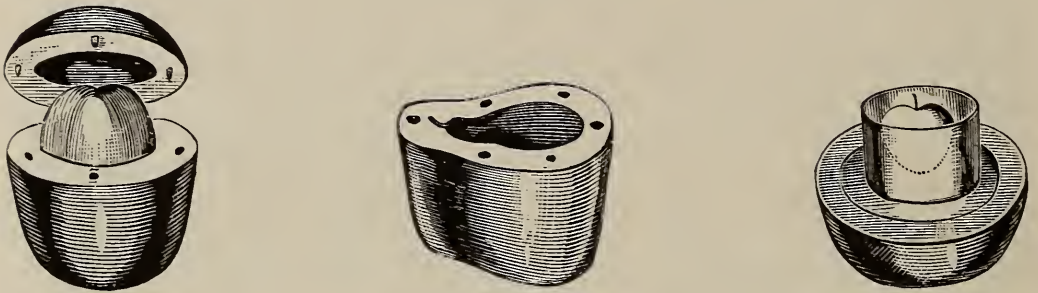


Fig. 13. Molds.

curiously-formed or imperfect fruit is often more natural than those perfectly symmetrical. Walnuts, peaches, apricots, nectarines, acorns, and nuts of all kinds, should be well oiled before placing in the sand.

It is sometimes desired to form a half of a piece of fruit, and this is exceedingly beautiful. The molds for such pieces are formed in a similar manner, excepting that they are marked either by cutting with a knife, or by tying a thread round the desired half of the fruit, and sinking that half into the sand. Take a cast of the other half to the line round the fruit, or rather beyond; remove it as before directed, cutting the lock-holes, and after trimming and oiling the edges, etc., well, put the fruit back into the mold again, in its exact position, and then cut the half off with a sharp knife, replacing any seeds or pips that have been cut or dislodged. Then oiling the top of the half in the mold, place a ring of tin around this half of the mold, to keep it in position, and pour the plaster upon it for the other half, which, when set will be found a true, representation.

Some kinds of small fruit, such as raspberries, etc., are formed solid; that is, the two half-molds are tied together, and the hot wax poured into a small hole at the calyx-end of the fruit, shaken about for an instant, and then all the sur-

plus wax poured out again, and when cold, the halves are separated and the berries come out whole and clear. Red, white and black currants, together with grapes and other fruit of the same kind, are made by glass balls and not molded.

In dipping these glass balls, of any kind, proceed thus: Having stems of wire covered with wax, or green silk-covered wire, cut them into suitable lengths, and placing the tips into melted wax, insert into the hole in the ball; in a moment the wax will cool and the stem be firmly fixed; then dip each ball into melted wax of proper color, and turn up so that any extra wax will run down upon the stem.

Molds of more than two parts.—Among the fruits that require more than two parts, are corn, melons, cucumbers, pineapple, pomegranate, etc.

The same principle is to be observed in these as in the two-part molds; but it is sometimes necessary to have three or four part molds, owing to irregularities in the fruit.

The cucumber, for instance, requires three molds, as does also corn and many other kinds of fruit, vegetables, etc. They are made thus: Place the object into the sand, leaving about one-third visible, and then mold it, which will represent one-third of the object; C, Fig. 15. After which oil it and place it

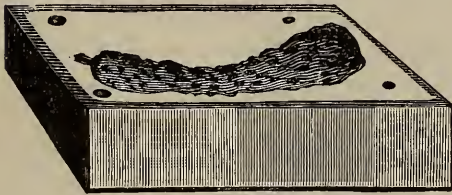
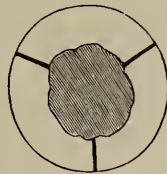


Fig. 14.

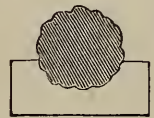


A



B

Fig. 15.



C

upright, both the fruit and the mold it is in, into the sand; B, Fig. 15. Cover the fruit-part with tin, and then pour in plaster and thus take a mold of the part remaining. Do the other part in the same way, which will complete the three parts, and form an entire mold like A, Fig. 15, which is the top view of it. Let the plaster get well set before removing it, at each stage.

FORMING THE FRUIT.

As we have observed, it is as necessary to use fine, pure wax for fruit and other large objects, as for flowers. Procure the superfine, white cake-wax and proceed to melt it in small, deep porcelain vessels placed in water over a moderate fire; at least it should melt slowly. When entirely liquefied, put in it a thin muslin bag containing the coloring-matter. For lemons, using deep chrome yellow; apples, chrome or ochre; peaches, yellow chrome and flake-white, one-fourth the latter; for green fruit, green chrome, etc., varying and changing the shades as the case requires. The wax must be merely melted, never allowed to boil. The paint-powders must be carefully added, and never in sufficient quantity to make the wax thick and rough, for it is a far better plan to color with

the tube-paints than to add too much of the powder, which will certainly produce roughness.

We shall soon give, under title of "plaster-work," full directions for forming molds in plaster. These are what are now required. Supposing that a collection of fruit is to be made, such as a vase or basket for dining-room adornment, we will proceed to describe the method of forming each separate piece, and arranging it in suitable form for the object in view.

PLUMS.

Of these there are several different varieties, and a mold should be taken of each kind, as it comes in season when the wax piece itself may be at once made, or, if preferred, a written description made of certain peculiarities; a leaf pressed, and a twig preserved, etc.; then these placed with the mold and preserved until such time as the collection is to be formed.

For the large, purple egg-plum, add to the melted wax sufficient drop-red powder to color it a crimson; add to this purple tube-paint until a rich, deep purple is obtained. Oil the inside of the mold by gently "dabbing," or patting it with a pad of soft, old cotton cloth, or cotton batting dipped in oil, in which a very little tallow has been melted. Have the mold placed in such a position that the locks may be closed together without any difficulty, or the least moving from side to side; holding the mold in the left hand, with the right, pour the colored wax carefully into it, and quickly placing the lid down upon it, hold them together firmly as possible without the slightest change, by pushing or sliding it; then with the lid thus pressed closely down, hold the two parts locked tightly together, and turning them from side to side, shake quickly until you know by the sound that the liquid wax has hardened; then set aside until perfectly cold, which will take place in about twenty-five minutes, more or less, according to the size of the fruit; but this is ascertained certainly by laying the hand upon the mold, which, if cool, may be opened by drawing the bottom and lid apart, with a steady pull, in order not to break the edges; scrape the line or seam of union with a sharp, narrow-bladed knife, cutting in a slanting direction, and afterward polish with a soft cloth wet with turpentine.

The plum should be smooth, even, and without flaw or crack, the ridge upon the side being carefully trimmed and rounded, as in the natural plum. The form made perfect, proceed to paint the surface with a plum-purple; for although the color incorporated with the wax is necessary for the foundation, the touches of color afterward applied, gives a wonderfully soft, natural appearance to the fruit. In applying this color, use a small "stumper" brush, and the powder-colors before recommended for wax-flowers, or the tip of the finger for small fruit, is still more effective, producing a soft, blended appearance. In some cases, however, it may be found necessary to use liquid paint; and where this

is the case, take a Poonah (bristle) brush, and dipping the tip-end into thin, gum-arabic water, let a drop fall upon the palette near the powder-color; then rub them thoroughly until as thick as syrup and perfectly smooth. Never dip the brush in water while painting, as it will cause the work to appear streaked. Holding the brush upright, in any case, and applying the color with rapid, even strokes, let the color merge into a carmine-purple towards the end, and make very deep and blue upon one side; to produce the bloom, breathe upon the surface or heat it moderately and dust with purple powder. Then rub the end slightly to give the polish seen upon some parts; form a stem of wire covered with brown wax, as described for flowers, and varnish, or use a natural one. The egg-plum is fine molded in wax, but must be of a blue-purple color. Greengages must be carefully colored with chrome-yellow, and a little green powder added; then touched up, after being molded, with the colors prepared, as described for the purple plums. Peaches are colored in the casting with chrome; then taking a little carmine, mix it as before described, and imitate as nearly as possible the pink tinge upon the sides. To produce the down, place in a warm spot until the surface is thoroughly heated, but not soft or melted, and, covering the palms of the hands with arrow-root, in fine powder, roll the peach between the hands until entirely coated, and handle as little as possible.

Color some peaches of a greenish-yellow, others yellow with very little pink, others with a purplish tinge in the carmine upon some parts, and others again of a rosy pink; thus producing variety and imitating the different varieties. Then mold only the one-half of one or two; color the inside with yellow upon the cut edge, and a deep carmine in the cavity holding the stone, having taken a molded impression of the stone; in one-half place a stone, and leave the other without; then varnish the inner part with clear Demar varnish, and a perfect imitation of a cut peach is obtained. Oranges and lemons, after being colored, must be varnished with Demar varnish, or polished with a soft pad. Grapes are not cast in plaster-molds, but are made by rolling the wax into balls of the proper shape; or else the "grape-glasses," to be purchased at the stores where other wax-materials are sold; these, of either kind, are then furnished with stems, and each one dipped into melted wax, in which lake and Prussian blue have been mixed, as for plums; they are then touched up with paint, and warming the surface a little, fine powdered paint of a proper shade is dusted upon it, from a finely-perforated dredging-box. Besides the blue and crimson-purple grapes, there should be some green ones, made with greenish-colored paint. The grapes, all formed, are arranged in clusters, the smaller ones being placed at the end, and the larger gradually increased in size to the top of the bunch; or several small clusters may be formed into a large one as in the natural bunches.

Apples are of various colors and shapes, and might better be copied from nature. The crimson ones are colored with carmine, and a bright, beautiful red

apple is made with vermilion or carmine upon a deep lemon color. Yellow ones are colored with chrome or Naples yellow, according to the shade required, and a dull yellow is produced with yellow ochre and a touch of chrome mixed in it. As this fruit requires a vast deal of finishing-up, the principal part of the coloring is done with the brush, a fine camel's-hair pencil answering best for the streaks, and the "stumper" for blending the blush color upon the "warm side," as the "red cheek" of the apple is termed. When properly tinted, give a natural spat here and there of brown, with a bruised appearance upon one or more, by rubbing a little umber or raw sienna or ochre with the "body-color." The coloring finished, give a coat of Demar varnish, and fasten the calyx in the end, using a tea-leaf, a piece of sere-colored leaf, a fragment of tobacco, cigar being the best, a clove or piece of cotton, and in the other end a stem, using one taken from the natural fruit.

Small fruit, such as strawberries, blackberries, raspberries, etc., are made of tiny balls of wax, pressed, while soft, upon a large one of the proper form; then having inserted a little wire-stem into the large end, dip into melted wax, in which carmine, vermilion, or lamp-black has been mixed; touching up afterward with moist color, and varnishing in case of blackberries; in raspberries touching with dry powder. See clusters for further directions.



Currants are made of balls of wax in which quite a large portion of fir-balsam is mixed, and sufficient carmine and vermilion, mixed, tied in a muslin case to impart a brilliant and clear scarlet color. These are then finished with slender little green wire-stems, and clustered on a larger wire; then varnished.

Pears are a beautiful fruit, and must be colored in the same manner as apples; then in case of some yellow varieties, a fine hair-pencil is dipped in black color, and minute specks dotted on the surface. Both pears and apples appear well, cut in sections, and the inner

Fig. 16. Cluster of Currants. surface and ends exposed. Both outside and in must be varnished, and the ends finished with calyx and stem.

Watermelons are exceedingly fine, when well formed and colored. Of course it is almost impossible to take a plaster impression on account of the moisture, but still, it may be accomplished; and very fairly, and in some cases we have succeeded in taking perfect impressions, we mean of a cut melon—a whole one is readily formed. A longitudinal slice is the most beautiful, but a section cut one-third through around the melon, appears well. Have the plaster thoroughly mixed, and proceed as in other cases, using care to select a melon barely ripe, for the heart may be formed afterward, with the knife and molding-tools, making rough edges along the center of the heart, with indentations where the seed have dropped, and pricking little fissures and small holes through the sur-

face. Natural seed may be introduced in some parts, pressing the points into the wax, or fastening edgewise with mucilage. In coloring, the skin is painted a dark rich green, mottled with a lighter shade, and the light-green line showing upon the white of the rind. The rind is painted with ivory or flake white, which gradually becomes tinted with pink, until upon the extreme edge, the lovely and peculiar tint peculiar to the heart of the watermelon is obtained by mixing. The whole is finally varnished.

Cantaloupes are cast in the same manner; select a firm green melon, and remove the seed, some of which should be dried and varnished, and used afterward upon the edge of the slice of wax-melon; this is colored in green, white and yellow, upon the markings peculiar to the rind, and upon the cut edges, with green upon the edge of the rind, merging into a yellow-green; then to buff, with a few of the pretty seed upon the inner edge.

Small muskmelons are a beautiful addition to a collection of fruit. The impressions should be taken entire, and if well done, each fine line and pretty curl upon the rind, like the marks on some beautiful shell, will be clearly visible, and may be painted so perfectly, that it will be almost impossible to tell the natural from the wax melon.

Some persons admire tomatoes, cucumbers, etc., mingled with fruit, etc.; but we cannot think it good taste to introduce these vegetables in a collection of beautiful fruit. Should any desire to form them, however, the molds are taken in the manner we have described in the first part of this section, and the coloring is applied in the same manner. We would remark here, that if an ear of corn is desired (and it is really a pretty object), the mold must be in three or more parts; as it will be found impossible, if the grains are irregular, to get the ear from the mold without breaking the one or the other; to obviate this, make the mold in three parts.

A collection of vegetables alone, corn, tomatoes, cucumbers, peas in the pod, green and red peppers, carrots, radishes, etc., accurately molded and naturally colored, when grouped together with leaves, tendrils, etc., and covered with a shade, form a beautiful ornament for a dining-room bracket, and is well worthy of being made. A stand of cake-jelly, ice-cream, etc., is likewise a most popular and appropriate companion to a fruit or vegetable wax-piece, and is more easily made than would be supposed. The first collection the writer ever saw of the latter two was in the window of a confectioner's store, and the imitation was so perfect that we supposed they were natural and wondered at their being covered with glass.

Cake may be molded either in an entire loaf or in the slices; in our own case, we prefer the latter. Supposing a stand of various kinds is to be imitated, such as pound, white, sponge, marble, jelly and fruit cake, the slices are formed of similar shape and size, with appropriate color added, and afterward painted and cut into proper form; the icing upon the upper part is formed upon the top

with purest white paint, which upon the cut edge must be pricked and indented with a pointed tool, until the desired roughened appearance is produced; the figures, which it must be remembered, are but sections of a whole, as seen upon a cut slice, are formed thus: Obtain a small metal syringe, which draw full of liquid white wax; wrap a woolen cloth around it, in order to retain the heat, and that it may be handled without burning the fingers; then holding this in the left hand, in a perpendicular manner, with the point held directly over the top of the slice, which has been painted white as explained above, press the handle down and eject the liquid wax from the point in drops, which must be allowed to cool slightly; then another is dropped upon this, and so on, until of the proper form and height; figures, or parts of them, must be formed by passing the syringe over the surface in lines and circles; or if a figure is considered appropriate, where a broad slice is imitated, the icing may be formed into flowers, leaves, and other devices used upon cakes. When these figures become cold and stiff they must be painted white; directly beneath this white upon the cut edge, paint a line of dark-brown, shaded below into a yellowish brown, produced with umber and sienna; this forms the brown crust upon the upper part of the cake, but may be continued upon the side and bottom of the cake, growing deeper until a line of deep purple-crimson shows the layer of jelly, which again grows lighter until it blends with the next cake; this jelly is varnished, but the cake is marked into fissures. There should be about a half-dozen of these layers; the bottom is a brown crust.

Roll jelly-cake is formed in the same manner, but in circles—the smallest at the center; both cake and jelly forming a spiral line from the center to the iced circle upon the outside.

Marble-cake is colored in brown and yellow, each spot shaded and mottled with several shades of each color; a few whitish-yellow streaks are an improvement.

White or delicate cake is colored with white, tinted with chrome-yellow.

Small cakes may be formed of various sizes, but from the explanations and descriptions we have given, we believe a person of taste and ingenuity may be able to form any variety of cake desired; and when carefully formed and colored, there is not a specimen of fancy wax-work, which elicits such enthusiastic praise or is considered such a “wonderful achievement.” Ice-cream is best formed by using a part of one of the ten molds used for forming it when frozen; the end or side is well oiled with whale oil, in which a little tallow is melted, and the melted wax poured upon it; when cool, this may be readily removed, and when colored white or pink and placed upon a pretty saucer or glass, with some shaved pieces colored to correspond and placed beneath it, will appear perfectly natural.

Jelly is more difficult to form; the melted wax must contain one-half its bulk in balsam-fir, and sufficient carmine or chrome, in a bag, to color a clear ruby or

amber color ; these are allowed to become almost cold, and are then dropped in large pieces, from the point of a spoon, into crystal jelly-glasses. A stand with an ornamental tray upon the bottom, containing a stand with several slices of cake, a saucer of two colors of ice-cream, and a glass with yellow and red jelly, is a beautiful object. Supposing the first slice is pound-cake ; it is colored of a deep, bright yellow color, and pricked and pressed into the proper honey-comb appearance, natural. The yellow tint is started just below the lightest shade of yellow brown upon the crust. The icing and crust answer for any of the varieties, but as great a variety as possible should be made in forming a plate full ; and it may be well to observe here, that in casting any large pieces, it is as well to form the inner portion with plaster, clay or other inexpensive material, merely dipping into liquid wax, colored or white, so that the outer surface is thoroughly coated with wax. Where cost is a "desideratum" this may be worthy of attention.

Fruit-cake is colored of a very dark brown ; the currants are formed of wax, colored black, twisted or turned between the fingers into little, rounded, irregular balls, pressed into shape with the pin. The raisins are formed of pieces of wax rolled into proper shape and colored with burnt umber ; and a little carmine rubbed into some, in order to impart a purplish hue ; the molding-pin will crease and indent these into the natural form, seen by examining natural ones ; some should be cut in half, and here a change is made ; the cut part being painted of a lighter color and varnished, and seeds of natural raisins introduced. Citron is made by cutting slips of wax and coloring the proper citron-green, varnishing the cut part, and dusting the outer edge with white powder ; holes are then cut in the cut-surface of the cake, and the fruit introduced ; after covering the slice naturally, the surface must be held near the lamp until warmed sufficiently for the whole to form one entire mass ; the fissures and honey-comb appearance are then formed with the proper tools.

Jelly-cake is made like pound-cake and then painted in stripes, first yellow with the crust and icing above, then a tinge of crimson upon the yellow, as when the jelly soaks into the substance.

CLUSTERS OF FRUIT AND BLOSSOMS.

Having formed the apples of proper variety, or perhaps several of them of different colors and sizes, in pale green, yellow, scarlet-streaked, etc., according to nature ; tint each one according to taste with raw umber and carmine, or lake ; the flower-end may have a clove heated and pressed into the wax, using care not to mar the cast ; then make a stem of covered wire dipped in wax colored green, touching it up with burnt sienna. Next add the flowers and a cluster of leaves of two sizes, and shades of apple-green.

The blossom is made by cutting a pattern from diagram A, for the petals, and for each blossom, cutting five of these from white wax. Bloom them upon the upper part from the line D, on each side, with a mixture of Chinese-white and arrow-root; tinge with pink. Mold each one carefully upon the finger, rolling the edges until they crinkle, and hollowing them in the middle; the lower half press with the pin on the wrong

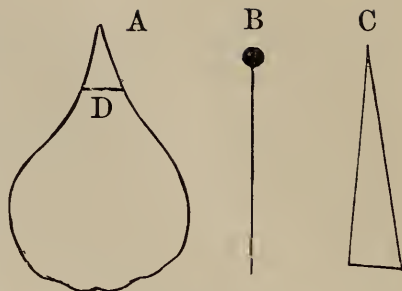


Fig. 17.

side, thus forming a rib or fold. Tint upon some parts with a deeper color, made by mixing rose-madder and crimson-lake, shading off to white or very light pink. Then take a stem of green-silk wire; put a little knob of wax on the end, and press on it twelve stamens made like Fig. B, by dipping thread into gum, and then touching the tips with yellow chrome; bind them round with a little strip of green wax, and then arrange the five petals at regular distances; this done, arrange the sepals of the calyx, cut Fig. C, from light green wax, double, dusted with white or buff "down;" place each one so that it will show between the petals.

One or two of these calyxes should be without petals, and only the stamens remain; others with a petal or two gone. Touch the stem with down; and the large branch stalk, holding the fruit, flowers and leaves, should be varnished and colored with sepia.

The wild crab-apple blossoms, leaves, and charming clusters of fruit, of the green and yellow colors, with the beautiful dwarf Siberian crab, with scarlet and yellow fruit, hanging on long stems, will be found the most perfect specimens that can be formed, and will add a charm to the entire group. The directions already given will be found an all-sufficient guide in making these, with a branch of natural flowers and fruit to guide in giving color, etc. The peach and blossoms arranged in the same manner are likewise equally beautiful. Color the petals with rosy pink, and place a number of buds, some closely shut, others half expanded on the spray, as the buds are one of the prettiest features.

The orange and lemon are never so pretty as when united with their lovely, waxy blossoms and rich foliage.



Fig. 18. Cluster of Strawberries.

The strawberry, in clusters, is lovely; the starry-white blossoms and scarlet or crimson fruit forming a charming contrast, mixed with the light, soft leaves.

After casting several clusters of strawberries in white wax from the natural molds, making them of various sizes, proceed to paint them with carmine, in fine powder, mixed with turpentine or gum-water, shading off in some places to almost white, or a delicate flesh-tint. The large prize varieties require one-half the berry to be colored

with a mixture of lake and crimson, the other shaded off to a yellowish flesh-color, made by mixing chrome and red lead. The seed-specks upon the surface are formed with bright yellow chrome put on in dots. When dry, varnish with Demar. The stalks should be formed of silk or cotton covered wire, dipped in green wax or covered as in flower-stems; heat the end of the stem in the lamp, and then insert into the large end of the berry. Then place on the calyx, one cut like Fig. A, curl back the sepals and touch with down. Mold the leaves on a gilt leaf-mold or from nature, painting all the little spots on leaves or stems.

The blossom is not difficult to form; cut from Fig. C the five petals, using clear white wax, and cutting with the grain from top to bottom, always. In some flowers there are six petals, and to follow nature, this must be imitated. When sufficient are cut, bloom them with Chinese-white and arrow-

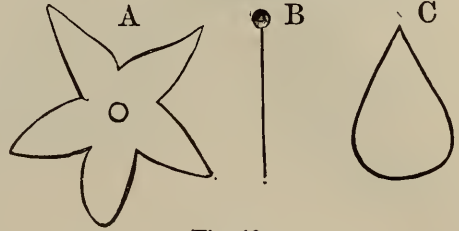


Fig. 19.

root, well rubbed; then mold the edges and roll the center into a slight hollow, using the head of the small pin. Form the stamens of fine, white-waxed cotton, dipping the tops into gum, and then in fine chrome, knocking off all that hangs loosely; mix these with half as many without the powder, and have twenty of them, together, in the center of each blossom, placing them upon a little pellet of wax placed on a slender stem; then arrange the petals and calyx so that they alternate, and the sepals of the calyx show between the petals. The calyx must be bloomed with light green powder on both sides, molding each point and curving them naturally. The buds are formed of the same petals as the blossoms, only curling them in a half-closed form. Tinge each one with a little green mixed with white powder. Finish by mingling the fruit and blossoms together, placing at the base of their stems several leaves, so that in groups or singly they may imitate nature.

The blackberry is, perhaps, the most easily formed of any small fruit, and yet is unrivaled in beauty and grace. With its pale, tinted blossoms, green buds, and its rich berries so black and glossy, and with such a number clustered upon a stem, it forms one of the most beautiful additions to a group of berries, or a collection of fruit. To form a cluster, several natural berries must be cast from white wax, colored with Prussian blue and lake, tinted to the natural color, adding drop-black for the very ripe ones; then varnish, and when dry stalk them as described for the strawberry. Form the calyx from Fig. A, molding them thoroughly and blooming with light green.

The blossoms are formed of six petals, cut like Fig. C, bloomed with white and well rolled and molded. Arrange on a stem, as described for other berries, placing the innumerable stamens formed of fine cotton; place a number on the wax-ball and tip with green; surround by a number more tipped with sepia or umber. Then place the six petals, blooming them again, in place, with purple-

lake added to the white. The stems bloom with green, and form thorns of fine wire or wax ; bend the calyx towards the stem in fruit and blossoms.



Fig. 20. Raspberries.

Before closing these remarks, it may be well to give some hints in regard to certain points not heretofore mentioned. In describing the various flowers, we have endeavored to select those whose formation would be most likely to aid in forming others of the same class ; and as it is impossible in any ordinary work to explain the mode of making the innumerable host of beautiful flowers that may be found, it is only just,

in offering a treatise upon this branch of fancy work, to endeavor to give such general direction, as will enable a person to form them without particular specifications. Where it is desired to make any particular flower, not described here, endeavor to obtain a natural one, and, if possible, a leaf, bud and branch or spray of the plant. Then laying the petals upon a piece of soft paper, press them, one after another, if of different sizes and forms, upon it, marking the outlines with a pencil ; the soft paper takes the form of a crimped or full edge better than stiff material would.

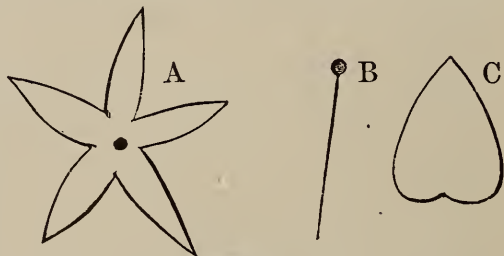


Fig. 21.

Then transferring to stiff paper or card, cut out each one, marking the number, also the color or markings peculiar to it ; next draw the figure of the stamens and pistil upon a strip of card, marking their number and color of the anthers and filaments. Draw the form of the calyx, also, and write upon a slip of paper any peculiarity of the corolla or other parts of the flower. Cut the leaf, also, and having marked a small envelope with the name of the flower, place all the parts within it. A collection of such directions will be found invaluable to the wax-flower maker. The writer has such a collection, the result of many years' careful observation and labor, and the value of it, in teaching, has been found immeasurable, as it describes flowers which, upon many occasions, when a description of them was necessary, it was impossible to obtain.

CHAPTER X.

INDIAN PAINTING IN IMITATION OF EBONY AND IVORY.

THIS tasteful and artistic work may be applied to various decorative purposes, being suitable for tables, stands, boxes, brackets, book and card racks, and many other articles made of wood. A chess-table, and box for the chessmen are very ornamental thus made. A smooth white piece of pine may answer for the article, but white walnut or poplar, white-wood, satin-wood or maple, will make a far handsomer piece of work.

Patient care and neatness are all that are required to produce fine specimens of work, which anyone, with a medium share of skill and taste, may readily accomplish.

The wood, to be ornamented, must be rubbed perfectly smooth, and polished.



Fig. 1. Decorative Border.

Patterns of leaves, flowers, butterflies, birds, grasses, shells, etc., must then be cut from white paper, and affixed to the surface of the wood by means of pins, or by pasting.

The surface is to be perfectly black; which is done by rubbing up in a saucer, lamp-black and turpentine, to the consistence of thin cream; and painting the whole surface with a soft camel's-hair varnish-brush; commencing by painting around the edges of the design first with a small brush; then continuing out upon the surface; using care not to touch any parts a second time, until the first coat has dried for ten or twelve hours. Paint until perfectly black; then dry and varnish with superfine Copal. When perfectly dry remove the papers, if pasted, by moistening with clean water. When entirely clean, shade with India ink, stippling in when required, and veining with

dark lines. Allow this to dry, and varnish the design with the fine Copal; and when dry rub down carefully but thoroughly with pumice-stone, finely pulverized, using a wet, soft flannel, and going over the whole surface; wash off with clear water, and when dry, re-varnish, and again rub down, continuing this process until a highly-polished surface is obtained, and using care when the last coat of varnish is applied, to apply it evenly and smoothly, producing an enameled surface of highest finish, equal to Japanese work.

Fig. 1 is a design for a decorative border which may be used for a variety of subjects. The edges of deal book-shelves look very pretty when decorated in

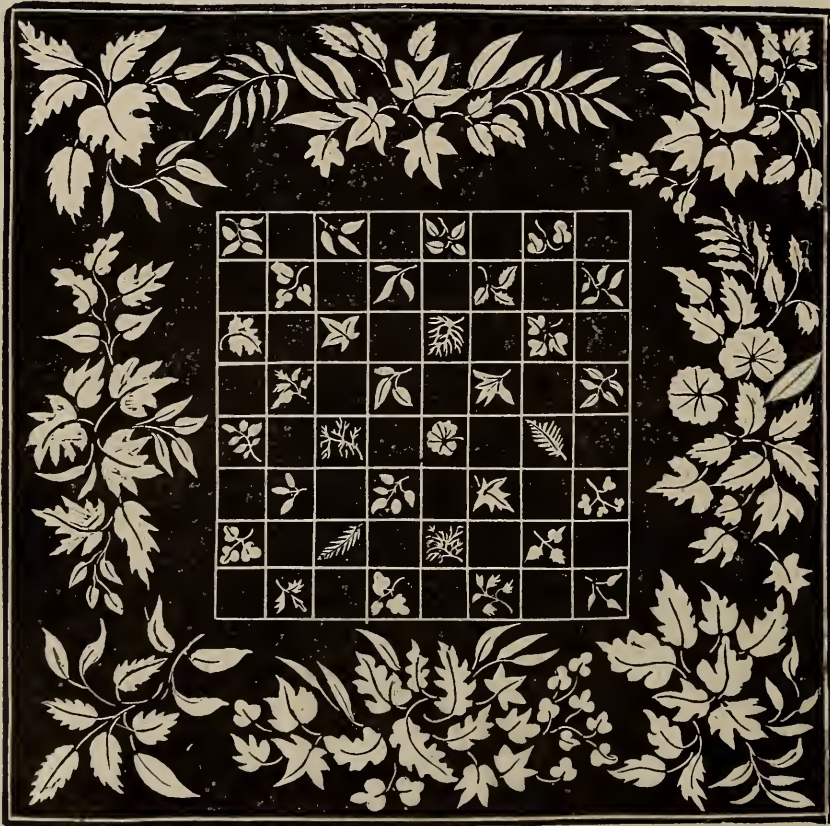


Fig. 2. Chess-Board.

this way, and a pattern of the required kind may be made by first tracing a waved line, and placing on this line, apparently springing from it, tracings from a series of small leaves flattened out for the purpose. Such borders may be adapted from other decorative work to be found in illustrated works of art.

Fig. 2 is a design for a chess-board. The easiest plan is to take a sheet of cartridge-paper, cut the exact size of the table. Enlarge the design of Fig. 1 to the size of the paper, by squares which must be measured with a pair of compasses to get them exact. Draw the lines across at right angles both ways.

When a correct drawing is completed on the paper, if there are many erasures, go over the right outlines with pen and ink. When dry, trace this on clear oil-paper, and transfer to the wood by means of blue, not black, tracing-paper—the article is kept by most stationers, or may be ordered. With a clean, white rag, rub the blue paper well, and remove much of the color before tracing with it. Next with a camel's-hair brush, dipped in India ink, rubbed up in a saucer with water, draw over the outline of the tracing on the table. Shade the flowers or figures with India ink, and finish up with stippling them. The ground is entirely black, put on with a camel's-hair brush charged with lamp-black and a very little indigo mixed in it, to intensify the black. The color is rubbed up in a saucer with water, and used moderately wet. It must not be put on very black at once, but by degrees, never going over the same place a second time till



Fig. 3. Fancy Box.

a day has elapsed. Care must be taken not to lose the outline of the design. The ground must be jet-black when finished, and perfectly even in tone. The design requires more shading as the work proceeds; or the shading may be left altogether till the ground is completed. Lastly, varnish it with pure Copal, which should be procured colorless and genuine. It is better, perhaps, to send the chess-board to an artist's colorman to be varnished. A stand and legs to the chess-table may be made and painted black; a cabinet-maker will provide them.

Fig. 3 is a box to be ornamented in the same way; it is suited to hold chess-men, draughtsmen, and a pack or two of cards, and may stand on the table.

Both Fig. 2 and Fig. 3 must be varnished. A cover of wool, or fine, not

coarse, cotton, in crochet or knitting, should usually cover the top of the table, to preserve the varnish from scratches.

The mode of decoration we have described may be applied to a great variety of useful purposes, and many articles of the simplest and cheapest kind may be made to assume a very ornamental appearance by its aid. Leaves and grasses may be selected from the garden, and when flattened out and arranged, be made to supply a large number of highly interesting decorative designs.

WATER-COLOR DRAWING ON WOOD.

The application of this mode of ornamentation can be made almost universal, from a card-table to a pen-holder; the illustrations and explanations we give,

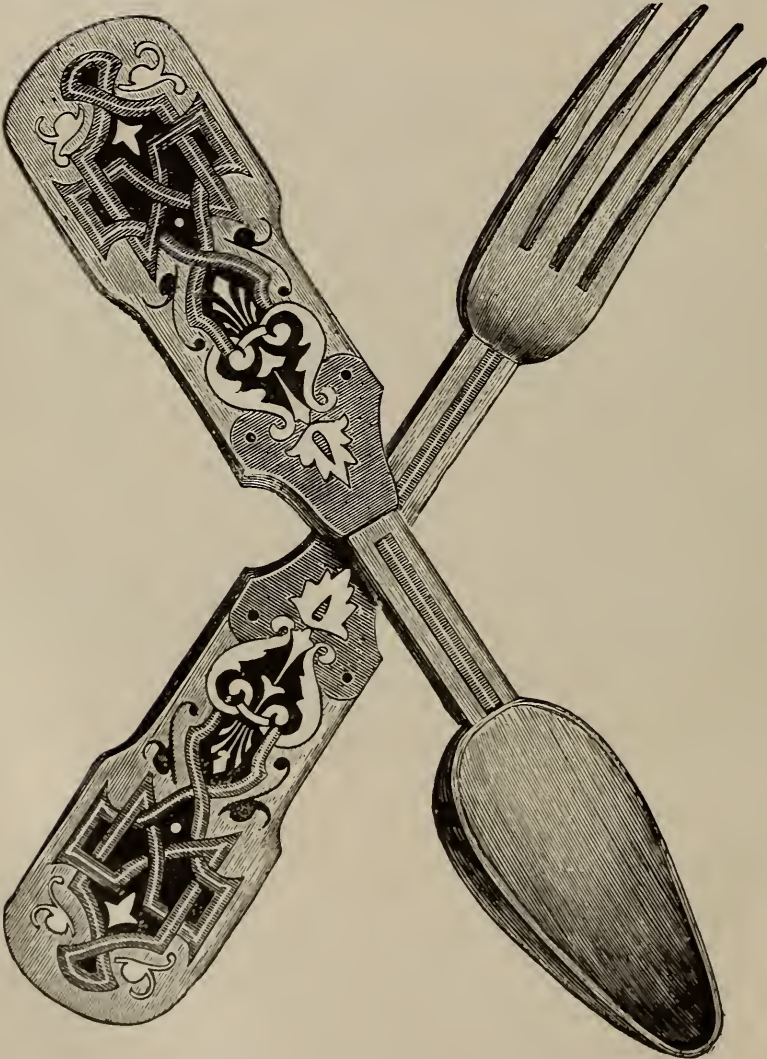


Fig. 4. Salad Spoon and Fork.

will show how the subjects may with the greatest ease and effect be treated in this way. The wood chosen for coloring should be of as hard a quality with as little grain as possible; the former to reduce to a minimum the probability of the color running, which, however, it will do under any circumstances if laid on too moist; and the grain, if prominent and handsome, destroying the effect of artificial ornament, nature being in that, as in everything else, unapproachable. The best surfaces are those of white maple, not the curled or bird's-eye, linden-wood and boxwood. A very little practice will suffice to impart a correct judgment of suitable woods; but by taking pains any surface can be made to answer the purpose.



Fig. 5. Top of Boxes 6 and 7.

We give here a suitable subject for the style of art in a salad-spoon and fork, of which the parts painted are made of maple, the remainder of plumtree-wood. The two parts are usually made to unscrew for convenience of washing. The

design is first drawn in outline with a good pencil, but not so as to injure the surface of the wood, which must not be polished; the spaces left light, and then

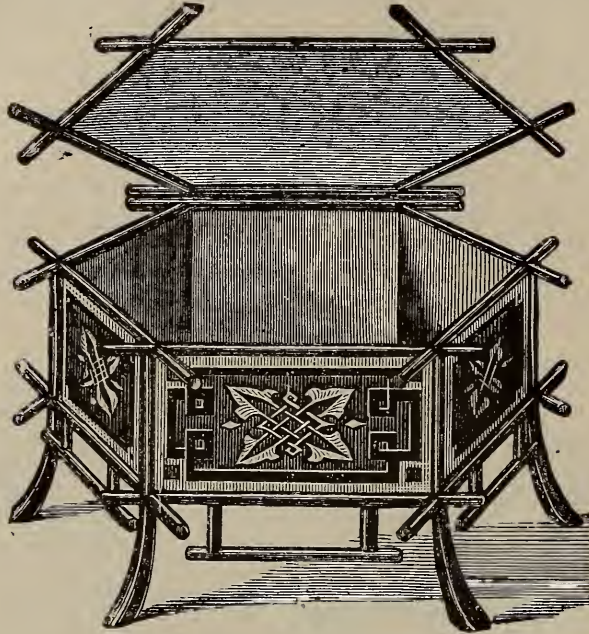


Fig. 6. A Bonbonniere.

carefully filled in with the best cake-white rubbed fine, and the black portions done in the same manner with India ink; while the shaded lines are tinted with sepia.

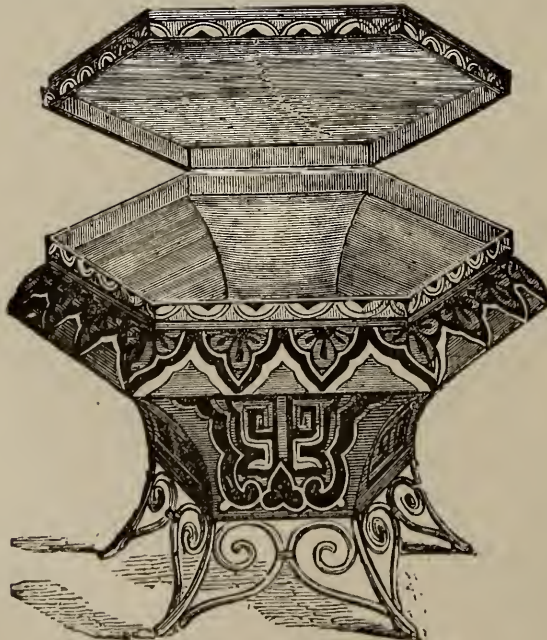


Fig. 7. Toilet-Box.

The remaining portion is either left the color of the wood, or, in the case of a decided grain, is colored with a warm gray. When thoroughly dry, the pencil lines are gone over with a fine mathematical pen and India ink. Should it be found necessary to go over the black portion a second time, it should be done before these final lines are drawn, as they give a finish and decisiveness to the outlines not otherwise attainable. The last, but not least, part of the business now remains, namely, the polishing of the surface that has been colored. This requires extra care and mechanical taste, as the stability of the color depends mainly on its being done thoroughly well, to resist the the action of the moisture.

The polished surface may be cleaned by freely wiping it with a damp cloth, and will sustain no damage therefrom, provided always that it be thoroughly dried and re-polished with a dry one, or piece of wash-leather. Although we should advise beginners to follow the pattern given herewith in their first attempt, less formal ornamentation may advantageously be substituted on future occasions, such as a bouquet of flowers, a wreath, or rustic scene, etc., as the fancy of each may dictate.

Fig. 6 represents a *bonbonniere* made with a frame-work of cane-laths with panels of lime-wood. The design for the top of both Figs. 6 and 7 is given about full size in Fig. 5. The initial or monogram may be replaced by some other design if desired. Fig. 7 is a small toilet-box or work-box, made entirely of maple, and ornamented with painting in the same manner.

PAPIER-MACHE OR JAPANESE LACQUERED-WORK, PEARL INLAYING, ETC.

The exquisite, decorative art-work, introduced into England and this country by the Japanese, has given rise to various beautiful modes of ornamentation, which are unrivaled for profuse enrichment in gold and colors, mingled with the iridescent luster of delicate pearl, and the opalescent hues obtained by silver-foil, which, upon the hard, glossy, black surface, are exhibited in striking beauty.

This imported work had for its foundation, a peculiar dark varnish, which was laid upon hard wood; but the materials of which it was composed, and the secret of its manufacture remained a "sealed book." In order to obtain a substitute, the art of making papier-mache was resorted to, which was found to produce a surface almost equally hard, and capable of receiving as high a state of polish as that obtained by the Eastern prototypes.

It would be impossible in this little treatise, to give a minute description of the mode of manufacturing papier-mache as followed by the large manufacturers, but as some may desire to make a small portion of the article, we add the methods of making an article, which, for all ordinary purposes, answers admirably, and is not difficult to accomplish. The best papier-mache is composed of sheets

of heavy, porous, gray paper, pasted together until of the desired thickness, a flat article requiring three or four sheets, which is then thoroughly saturated with a strong size composed of flour and glue, and put under press until perfectly solid; then placed in a stove or oven and thoroughly dried; the heat being about two hundred degrees Fahrenheit.

If a vase or other cylindrical article is desired, it should have been put in a mold while soft, and must, after baking, be sawed in two, the center cut out, and paper like the preceding pasted over the line of connection; coatings of the mashed paper spread over the whole and baked again.

After the final polishing, the article is soaked in linseed-oil until it has absorbed all it will take up; again dried in a hot oven; when it is ready for its final dressing with files and sand-paper; after this, it is varnished with black varnish, and polished with pumice. If panels are made, they can be sawed, cut, etc., in the same manner as boards.

As in the establishments this work is performed by women, there is no reason why any lady may not thus form a very good article; we have done it with good success.

A more recent method is to take the mashed material, of which paper is composed, porous brown paper will answer, mixed with the size of flour and glue before-named, and pressed into oiled molds or shaped with the hands into desired forms, placed under heavy pressure; baked, and rubbed smooth with sand-paper; then varnished with black varnish, and polished with powdered pumice-stone. But the ornamental painting, pearling, gilding, bronzing, etc., which is applied to papier-mache, may be used upon wood, metal, plaster or other hard surface with almost equal facility.

The first step in this work is to obtain a perfectly smooth, flat and polished surface, which is done by rubbing with the pad dipped first in water, then in powdered pumice; finishing with dry pumice and a soft silk-rubber, or the palm of a smooth, delicate hand.

The colors for this work are mostly of the transparent class; a few touches of dead or opaque color, being occasionally added for effect.

The first step is to make a drawing of the picture or design intended upon thin white paper, marking out the outline and principal lines; prick this with the point of a needle, and it is laid upon the "blank," which the article to be ornamented is called, and a little powdered chalk or whiting is rubbed upon it with a brush or piece of flannel, or a pounce-bag may be shaken upon it, which will answer the same purpose. Upon carefully raising this paper, the design will be found traced upon the blank in minute dots, and can be made more permanent by tracing delicately with an extremely-small camel's-hair brush, dipped in flake or Chinese white.

The colors used in this work are precisely the same as those named in Oriental painting, and the same stand will be found available. With the white

paint greatly diluted, cover all the white flowers with a very thin coat, and when dry give another, and still another, until a solid coat of white is obtained; coat the yellow flowers in the same manner with chrome; the scarlet with a single coat of opaque-scarlet; the leaves pencil with a mixture of chrome-yellow, a little white, and some Prussian blue, using a medium tint first, adding shades with more yellow and white, and touching up the lights with lighter tints of the same.

Having touched the surface of the opaque flowers, the next step is to lay on the transparent shades, provided the former work is dry; should there be roses, pink geraniums, oxalis, or flowers of that kind, use rose-pink with crimson-lake in the dark parts, and white touched upon the lights; blue flowers, such as forget-me-nots, use light blue in the light parts, finished with the same darkened with Prussian blue, in the shades; deep crimson flowers paint crimson-lake; purple flowers make with rose-pink and a little pale blue, and for the deep, rich purple of pansies or violets use crimson-lake and Prussian blue; for lavender use light blue and a trifle vermilion with a dot of white; scarlet, use crimson-lake darkened with a trifle blue in some, and lightened with white in others, and made more or less strong with varnish and turpentine; white flowers must be shaded delicately with neutral tint made of yellow-lake, crimson-lake, and blue weakened with varnish, or with Vandyke brown and light blue likewise weakened, but all colors must all be shaded and touched until the desired effect is obtained; leaves are coated over partially with yellow-lake and Prussian blue; the tints varied to suit the case; for a yellow-green, yellow-lake must be added largely, and for a blue-green, burnt sienna, crimson-lake, and a little yellow; where covered partially with an overhanging flower, touch with Vandyke brown and Prussian blue; vein with Vandyke brown and crimson-lake added; the stamens the same; the anthers touch with chrome-yellow, and dot them with burnt sienna; the veining is improved by lining with yellow against the brown.

Touch up some of the flowers with weak, neutral tints, and white weakened with clear varnish. It is well for a person intending to make this work entirely perfect, to practice in making various figures usually appearing in the course of arranging a design.

Two sized brushes are required for the work; the one with hair half an inch



Fig. 8.

long, and the other somewhat shorter; with these and India ink proceed to make a number of figures similar to the following:

The brush, dipped in the ink, is placed upon the paper, at the hair-line A; drawn slowly down, bearing on more heavily in the center, and gradually declining to the point B; a page or more of these should be made until perfect; then make the next one, C, commencing with a heavy stroke, and declining to a hair-stroke; the three following are the same with heavier stroke, F; these formed into a triplet, G; the little stroke made upon commencing a leaf, H; a number of these forming the half of a leaf, I; the same reversed, J; the two formed into a leaf. K is commenced with a hair-stroke, gradually made broader and



Fig. 9. Designs in Pearl Inlaying.



Fig. 10.

heavier, and then slowly withdrawn into a graceful hair-stroke; L is the same manipulation, formed into a grass-leaf; M, a cluster of the same; N, a small movement of the same character, arranged as compound leaves; O is a section of a scroll. Practice in forming these various forms and combinations, will soon make it a comparatively easy thing for a person to paint any collection of flowers, or form graceful and elegant groups combined with scrolls, check and diaper patterns. The object in this practice is merely to educate the hand; therefore any ink or paint will answer as material, and the forms may be varied to suit the design contemplated. The brush should be held easily between the fingers, like a pen, and in an almost upright position. The bright colors having been applied, the next step is to add the various ornamental parts, such as gilding, pearling, bronzing, etc.

GILDING.

This branch of ornamentation is divided into bright and dead gilding. As the gilding is to be applied directly to the surface of the article, it must be made

as smooth and bright as possible. For "bright-gilding" boil a few shreds of isinglass in a half-pint of water; let this cool, and with it paint over all those parts of the work intended to be gilded; while the surface is still moist, take up one of the pieces of gold upon the "tip," and using care not to blow the breath upon it, dextrously transfer it to the place it is to ornament, laying it smoothly out, and pressing it upon the moist surface with the "dabber." If any cracks or faults appear, wet first the end of a tracing-point with the lips, and tear off from a leaf of gold a piece just large enough, and lay it over the crack, pressing it down carefully.

If the gold-size becomes too dry, it may be moistened by breathing on it. When perfectly dry, the superfluous gold must be lightly blown off. Generally five or six hours may intervene between the application and burnishing of the gold, and the surface being smooth, the rubbing may be done with ease and rapidity.

Upon some articles it is a pretty change to have the gilding what is called "raised," and a material called in technical *parlance* "Chinese-raising," is sold in the art stores for this purpose; but it may be made as follows: Two parts of white lead, one part of litharge, and part of umber mixed with gold-size, a little turpentine and varnish, rubbed in a paste (use merely sufficient turpentine to form a paste). Put this on the surface with a small brush, having traced the design as before described. When all the parts desired to be raised have received a coat of this paste, let it remain until the following day, when repeat the same again, continuing the operation until the parts are sufficiently raised; this should harden for a week, unless heat is resorted to, when three days or less will suffice. The parts all dry, coat them with gold-size, and proceed with the gilding as directed before. Both kinds of gilding may be used here—the "bright" and "dead" gilding, which will require two separate sizings. Proceed next to touch various parts with gold-size again, and when sufficiently dry, lay on some bronze with a dry brush.

A distinct piece of work may be done with this Chinese raising. The design is traced as previously described, and the "raising" applied as described; then sized, and the bright gilding applied. Fine foliage, trees, shrubs, etc., can be introduced and colored with fine opaque color, made with chrome-yellow and Prussian blue.

A Chinese design is very appropriate and elegant done in this way; various objects introduced, such as figures, buildings, scenery, etc., flowers and foliage can be painted in with white and touched up with bright tints—red, blue, yellow, purple, etc. The gold may be etched with black and shaded with neutral tints. The bronze parts can be stained with transparent green and brown; using sienna in some parts, and shades of crimson bronze in others, with the lake colors. Gold spangles are a fine addition to such a piece, and are applied with varnish, making the work look brilliant and sparkling. Let this dry for a week and finish with varnish.

One of the principal and conspicuous beauties of papier-mache work, is the gilding; and to have this as perfect as possible is of course very important. For the bright gilding, a piece of soft cotton dipped in turpentine and rubbed briskly over it, will greatly increase its brilliancy. Two or three washings with turpentine will be necessary, before the gold will appear perfectly bright; a further polishing with cotton dipped in fine whiting, lightly rubbed, will still further enhance the brilliancy, and by these means the most intricate designs, and the most delicate lines in burnished gold, may be readily executed. A variety of tints of gold, as well as of silver foil, may be applied in the same manner, and this "bright gilding" is the crowning beauty of papier-mache ornamentation.



Fig. 11.

DEAD GILDING.

This is the "oil-gilding" process, accomplished by using gold-size prepared with oil, etc., and the leaf applied upon a dry ground. "Dead gilding" is very satisfactory in combination with bright gilding, especially when executed in various shades of gold.

Japanese gold-leaf is of two kinds or colors, "deep" and "pale;" the former being alloyed with copper, has a reddish tint, the latter with silver, possesses a yellowish white color.

In "dead gilding" the size is made with a proportion of chrome-yellow added, which is done for two reasons; gold-size being almost transparent, would not show upon the black background, and, also, because the yellow color given by



Fig. 12.



Fig. 13.

the chrome has a tendency to conceal cracks or flaws in the leaf laid upon it; a small portion of fine, clear linseed-oil is added to prevent the work from drying too rapidly. After applying this size to the surface, it is allowed to dry until it is merely "sticky," when the leaf-gold is applied, pressed down firmly with a soft pad, and the edges smoothed and brushed off.

A number of shades of gold, and also silver-leaf, may also be applied in the same manner. As a means of imparting beauty and brilliancy to certain transparent colors, the latter is most particularly valuable. The effect it has in this regard is, in some instances, truly astonishing; for instance, in painting the "eyes" in the bronze spots on a peacock's tail, it imparts that peculiar metallic brilliancy unattainable in any other way; also, in the stained glass of windows, etc., it produces wonderful results.

VARNISHING.

As papier-mache work requires the highest polish and smoothest of surfaces, great care and nicety are required in the finishing. Wipe the painting carefully with a silk handkerchief of the softest texture; and laying the article upon its back, with a flat, soft, camel's-hair brush, entirely free from dust, apply a coat of finest Copal varnish. The varnish must flow smoothly beneath the brush without "dragging," and the entire surface be evenly covered; allow it to remain in the position named, upon its back, until the varnish dries. When entirely dry, which will require a week, give another coat of varnish in the same manner, drying for another week.

Then take a piece of soft flannel or cloth, and make a rubbing-pad, as before described, with which, using moisture and pumice-stone, rub the varnish perfectly smooth, but taking great care not to rub through to the work beneath. Repeat this over and over until the surface is as smooth and glossy as the finest enamel; then, with a soft hand, or a piece of velvet or silk, and a very little oil, burnish finally and effectually; when the surface should present the appearance of a polished mirror.

In applying this style of ornamentation to various articles of furniture, it is not necessary they should be composed of papier-mache, as this style of painting is equally beautiful for wood, metal, plaster, etc.

Exquisite little fancy tables may be made by painting, varnishing, and polishing any article of the kind. Frequently the old attic or lumber-room, or that never failing resort, the "auction-room," will furnish treasures in this line, and we have seen a suite of bed-room furniture, consisting of the complete set of twelve pieces, purchased at an auction for fifty dollars, for which a lady refused five hundred dollars, after finishing it in papier-mache style, and with exceedingly simple designs; for a set completed with gilding and pearling would be worth four times that price, a small table costing fifty dollars. The examples we give, Figures 8 to 14, are suggestive of many ways to decorate furniture, etc.

Then, again, the work is so fascinating, that we feel inclined to urge upon any lover of the beautiful, to make an attempt to achieve some of the victories to be won in this art, which is capable of such astonishing and satisfactory results; for the trophies they may exhibit would prove sufficiently valuable to atone for all the labor.



Fig. 14. Design for Pearl Inlaying.

CHAPTER XI.

CONE, SPRUCE, SEED, AND ACORN WORK.

AN exceedingly complimentary article appeared in an English magazine not long since, regarding the thrift and taste exhibited by our American girls, in "turning everything to account," as well for ornament as use; "and," it continued, "what has hitherto by ourselves, in England, been considered as of no value, has, by American taste been converted into pretty and useful articles, which make not only pleasing additions to one's home, but provide an acceptable gift to a friend."

This article went on to explain the various modes of applying the scales of pine cones to various ornamental purposes, and as it is probable that some few of our "American girls," and women, too, do not understand the best methods few of making this cone-work into articles of real artistic beauty, we feel it would be an unfortunate omission were we to pass this subject over without some attention; especially after reading the flattering notice of our English neighbors.

The best time for collecting the cones, etc., for this work, is in the autumn; when go forth under the sweet-scented pine-trees, and gather cones of every shape and size, besides many other treasures which will greatly enhance the beauty of this kind of work; such as the husks of beech-nuts, acorns, oak-apples, cedar-apples, nuts of all kinds; small knotted twigs, bark, and indeed, any and every natural production that can be collected; and which are scattered in rich profusion through the length and breath of the woodlands.

Having through the "fall" months secured a store of rich and varied treasures, sit down during the long and pleasant winter evenings and form them into "things of beauty."

The first step is to sort out each thing to itself in little boxes or cases, which will prevent much confusion, and greatly expedite matters. The largest of the cones must be carefully separated with a knife, each scale removed and laid away for future use, keeping the little cluster upon the point entire, as it is frequently of great use, looking like a little carved rose, which is a very beautiful addition in some parts of the work.

Having each article ready, obtain some Copal varnish; a round camel's-hair brush of medium size; card-board or wooden foundation, according to the article to be made; strong needle and thread; small gimp-tacks and hammer, and a brad-awl.

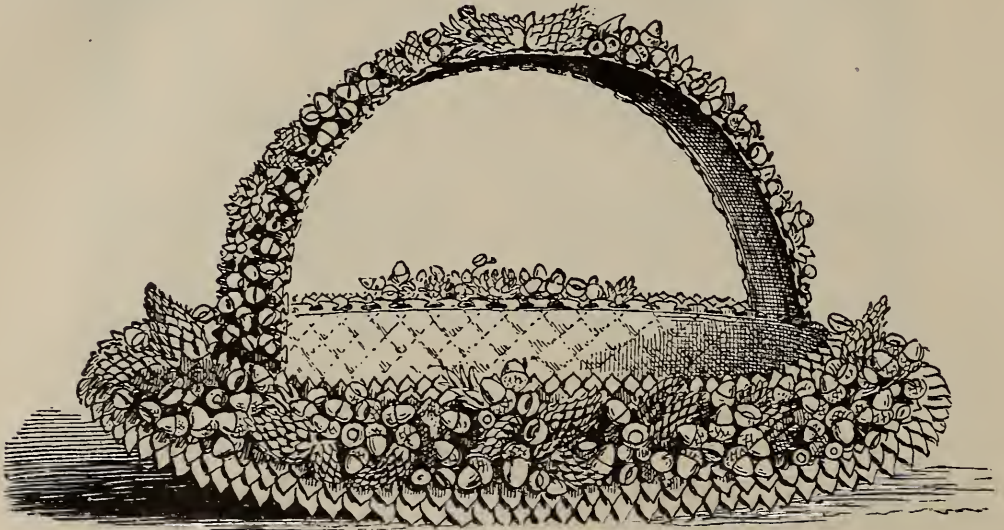


Fig. 1.

Baskets are made upon a card-board foundation, but brackets, wall-pockets, etc., require wood of a dark natural color; or stained in imitation of old oak, walnut, or other wood. Card-baskets are pretty, covered with cones in the following manner: Form a basket of desired shape, of heavy pasteboard, cutting an oval or round bottom with shallow side; made to spread at the top, by using four pieces, wider at the top than bottom, which should fit around the edge of the bottom-piece; make also a circular or oval brim around the edge, as shown in Fig. 1.

RUSTIC ORNAMENTS.

The pieces should all be covered with brown paper, the rougher the better; and stitched together with strong thread. The basket formed, commence by stitching all around the edge of the brim the largest of the cone-scales, covering the entire edge; then, proceeding with a size a very little smaller, to cover the stitches upon the first row, by making a second row, and continuing this until the whole surface is covered; making the points of one row to come between those of the preceding. Cover the sides in the same manner, placing the scales at the bottom of the sides, and the upper edge of the brim, with their points reversed; thus forming a neat edge-finish. Make a handle in the same manner. Proceed then to decorate the sides and rim with wreaths, formed of the various woodland treasures, acorns, nuts, leaves cut from bark, and the flat moss from

old tree-bark; tips of cones, acorn-cups, tiny cones and burs, and berries of various kinds, or, indeed, with any pretty rustic thing that has been collected; arrange dried tendrils, etc., in as graceful a manner as possible.

Care must be taken to entirely cover the the card-board, as spaces showing the frame work would look bad. Many small things can be put in by means of glue; as, for instance, an acorn here and there, a tiny oak-apple, the extreme point of a cone, besides other things which will doubtless easily occur to the fair operator. A little ingenuity will suggest many ideas, which will all tend to the perfection and beauty of the work.

The handle requires to be done in the same way as the other part of the basket; but one row of the scales stitched at each edge will be found to be sufficient; and in making the wreath, the smallest of the cones, etc., should be used; taking care to select the variety which has already been brought into use in the

basket. It is a good plan to stitch a round bonnet-wire along the under side of the handle, which will strengthen it considerably, as well as allow of its being bent to a prettier, or the desired form.

Having proceeded thus far, the next thing to be done is to varnish your work, for which the best Copal varnish must be used, applied with a camel's-hair pencil of a moderate size, the utmost attention being paid to insert the brush into every little crevice; do not omit any part.

Having thoroughly varnished your basket, put it away in some place entirely free from dust, and let it remain a night, so that it may be per-



Fig. 2. Acorn Leaf. Upper side.

fectly dry before lining it. You may now make the lining, which should be of silk or satin, the color, of course, as taste dictates; some bright color looks best, such as amber, brilliant green, rose, or blue. If intended for a gift, it is wise to choose a color which will harmonize either by contrasting or matching the furniture of the room it is going to be placed in. Amber does well for almost any other color, and contrasts admirably with the brown tints of the cones. Having made your choice, cut a piece of wadding the shape and size of the bottom of the basket, and also of the strip going round. Cover these on one side with the silk, and then stitch neatly together in the form of the basket. Put around the top a quilling of narrow satin ribbon, the same shade as the silk, and after having done the handle in the same way, and stitched it very strongly to the basket,

put in this lining, which will fit without any further sewing. The underneath part of the basket must have paper pasted over it to hide the stitches, and render your work perfectly neat and tidy. The basket will now be complete.

Very nice spill cups can be made in precisely the same way, using empty wooden boxes. Very handsome boxes for envelopes, stereoscopic slides, etc., can be made by tastefully covering old cigar-boxes. Stands for hyacinth-glasses or vases of flowers, can be produced by covering empty boxes in which gentlemen's collars have been kept. In this case the cones must be stitched on, as was done in the basket, using the "scales" as the foundation. In fact, the cones may be applied to the decoration of a great variety of articles, which would be otherwise useless, and perhaps meet the fate of household rubbish, generally.

ALMANAC-FRAME.

Fig. 4 represents a mosaic pattern of fir-apples, pine cones, acorns, etc. A frequent walk through the woods and forests, will bring all the materials directly within easy reach of every lady who desires to construct such a frame.

The leaves of the fir-apples, also of the pine cones, in their different shapes and sizes, also the opened and closed fir-apples, the shells of the beech-nuts and acorns, are first cleaned in water, with a brush, before they can be used. The whole material must also all be wetted, when required to be sewn on to form the pattern. The frame-foundation is of a piece of thick card-board, fourteen and one-fourth inches deep in the middle, and on each side nine and one-half inches and thirteen and one-half inches wide, which is to be cut out in curves, as per illustration. A space five and one-fourth inches wide, two and one-fourth inches deep, and four and one-fourth inches from the lower edge, is left open in the middle for the almanac. The fir leaves are now sewn round this with brown silk; one row of cone-leaves finishes the outer edge of the frame, but three rows of a cornet-like shape go round the inner one. The space between these leaves is filled up with fir-apple leaves, put flat over each other. For the relief-like part of the frame, all the acorn-leaves and acorns, the different large closed and open fir-apples, the open shells of the beech-nuts, with wire-stalks attached, and a few



Fig. 3. Acorn Leaf. Under side.

curled wire-tendrils mixed in, are to be arranged in a wreath-like way and bound on a thick wire-stalk.

The mode of making these leaves is best seen by referring to illustrations 2 and 3. In Fig. 3 is shown the plain foundation of the leaves cut out; and then, in Fig. 2, it is shown all sewn over with the rows of the fir-leaves. The



Fig. 4. An Almanac-Frame.

thick, middle vein, is of wire twisted over, being continued as a stalk, but going through the card-board at the upper point, is to be bent over at the back, as seen in Fig. 3. Each leaf is pasted at the back with brown paper; after the diadem-like mosaic wreath is finished it is sewn on the frame.

To hang the latter up is a wire loop, two and one-fourth inches long, covered with fir-apple leaves, which is sewn on the top of the frame; this is covered beforehand, carefully, with brown paper, to hide the many stitches at the back.

When the mosaic is perfectly dry, it is brushed over with good Copal varnish. In order to enliven the mosaic, a few of the leaves and tendrils are to be touched with gold and silver, which can be bought at appropriate stores. A small place must be cut in, across the frame, to slip in the almanac.

THERMOMETER-FRAME.

Fig. 5 represents a new adaptation of this pretty and interesting work. The usual materials, pine-cone scales, beech-nut hulls, alder catkins, acorns, etc.

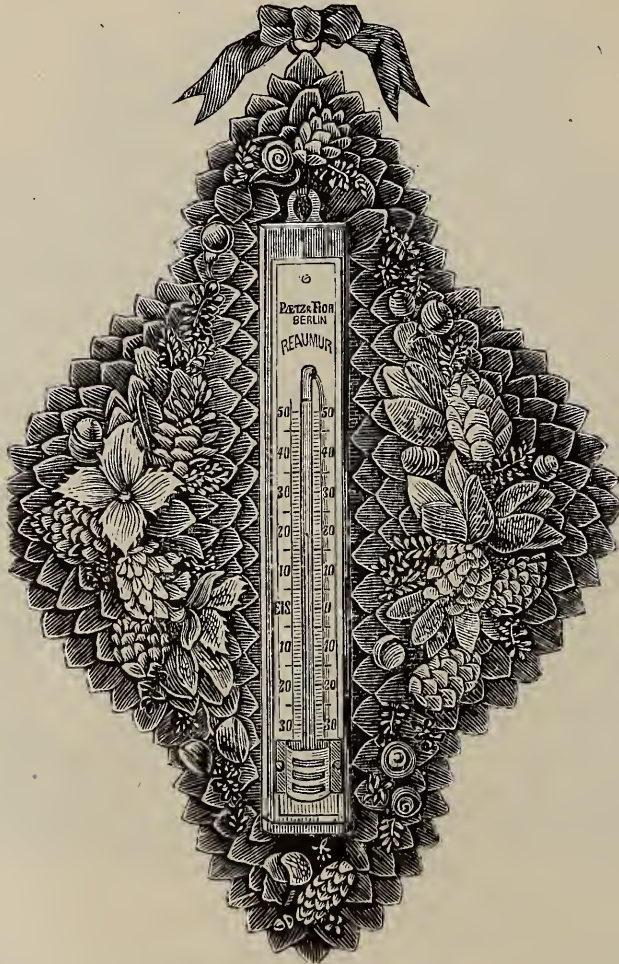


Fig. 5. Thermometer-Frame.

Take the best flakes of large pine cones, fir-apples of different shapes and sizes, empty husks of beech-nuts, the foliage of alders, commonly called lambs, whole and half-cut acorns, and clean them, with a small brush, in water. The foundation of the frame is of strong pasteboard, eleven and a half inches high and eight inches wide, and cut out in curves; the pasteboard being covered on both

sides with brown silk-paper. The different materials, still damp, are now sewn with brown silk on the outer and inner edges of the frame, in a mosaic pattern, edged on both sides with two rows of leaves, leaving a space in the center seven and a quarter inches long and one inch wide for the thermometer. Group the mosaic parts in any taste; the illustration suggests a neat arrangement. A brass ring, by which to hang up the frame, is fastened to it by means of a loop of ribbon, ere the brown paper is pasted to the back of the frame. A bow of brown ribbon is tied to the ring.

FLOWER-STAND.

This is a Jardiniere, also decorated with groups of fir-apples, etc. The frame of this flower-stand consists of cane-rods. The thin bottom on which the flower-pots stand, is made of tin, and can be supplied by any tinman, being put in



Fig. 6. Flower-Stand (Jardiniere) Decorated with Groups of Fir-Apples, Etc.

when the stand is finished; almost any furniture or basket maker can furnish the cane, which should be of yellow color. A better stand, much more orna-

mental, yet requiring more skill and trouble to make, is composed of the following materials: Black woolen rods, with white pearl beads, can be bought at most fancy shops; the stand is made of six posts, or sets of rods, which are each six and a quarter inches high, and every two put behind each other and joined by cross-rods: between these double rods goes the decorations to be made as a stripe; rods, put on crosswise, afford a bottom on which the round tin drawer, eleven and a quarter by eleven and three-quarters inches large, rests; the decoration of this stand, also to be of a pattern worked on java, or common canvas, if desired, is especially worthy of attention, on account of its novel elegance. The flower-groups seen are of fir-apple mosaic, put on *en relief*, raised, which have a very tasteful effect, either on green, brown or scarlet cloth. The carefully-cleaned fir-apple leaves, put on wire, are then formed into flowers, etc., and these, with the addition of catkins, beech-nuts, small cones, and bunches of juniper-berries, arranged in a bouquet on the cloth foundation, which is first stretched over a piece of card-board.

After the bouquet has been sewn on, the places for the different flowers and leaves having been, of course, traced out beforehand, they are carefully varnished over with good brown transparent varnish, and the back of the card-board pasted over with a colored or dark lining before putting the trimming on the stand.

HANGING-BASKET WITH IVY.

Materials: Pasteboard and brown paper for the basket; fir-cones, pine-cones, alder-catkins, beech-nuts, acorns, etc.; leather, not too thick; green oil paint, in two shades; flower-wire, and green ribbon, a quarter of an inch wide. The frame of the hanging-basket, Fig 7, may be constructed with very little trouble. The separate parts may be sewed or pasted together; if pasted, the seams must be secured by strips of linen. The cone-work constructed of the above-mentioned materials is sewed on. For the smooth surfaces the scales of large fir-cones are employed; these must not be longer than one-half or three-quarters of an inch long, so that they may be arranged, lying smoothly, close to each other. Six parts constitute the lower arch of the basket. When these have been joined at the sides, they are covered, beginning at the lower edge, with scales of fir-cones, sewed on in transposed rows up to within one-fifth of an inch distant from the top, over which empty the space, the upper part of the basket is then fitted. A row of scales of fir-cones, about one-half an inch long, sewed over each other in such a manner that the bright heads protrude; mark the seams at the sides; a large fir-cone, about two inches long, serves, as may be seen in the engraving, for the tassel-like ornament at the bottom. On the upper rim of this lower part of the basket, rests a hexagon of card-board, which must be fitted exactly to the shape, and for whose support a strip of pasteboard is pasted at an even height round about it. But before this is fitted in, side-walls of pasteboard, four inches high, and covered with brown paper,

must be fastened to the uncovered margin of each lower-side part of the basket. The sides must meet exactly. The cone-work covering for these parts is to be executed on separate pieces of card-board, one-quarter of an inch narrower, and as much longer as these very parts, and pasted over with brown paper;



Fig. 7. Hanging-Basket, with Ivy.

they are then fitted to the basket; where they are wanting in breadth, the overlapping scales cover the deficiency; and where they are too long, they cover the margin that was left bare below. As may be seen in the illustration, each

side-part has a smooth margin of scales of fir-cones, and in the center, as variegated a cluster as possible of the remaining materials. Three brass rings, fastened to the side-parts serve for the cords to be passed through. After the hexagon of pasteboard has been fitted in, and the inside of the basket neatly pasted over with brown paper, the cone-work is covered with a layer of Copal varnish. Our model, as may be seen in the engraving, is covered with vines of ivy, which, though made in a most simple manner, of leather, not only successfully imitate fresh ivy, but are indestructible. The single leaves are cut in various sizes from leather that is not too thick, and provided with wire stems, covered with green ribbon. The hole through which the wire is to pass, may be made with a needle in the center of the leaf, about two-fifths of an inch distant from its lower end. The stems and both sides of the leaves are painted an olive-green color, the smaller leaves a lighter shade, and this process is repeated when the first application is dry. The fine veins of the leaves are painted with the lighter shade. For a model, it is best to take a natural ivy-leaf. A thicker wire, as long as the vine, serves for the branches to be tied to; at the lower ends, the stem may be wound about with brown ribbon, and here and there painted with the green paint.

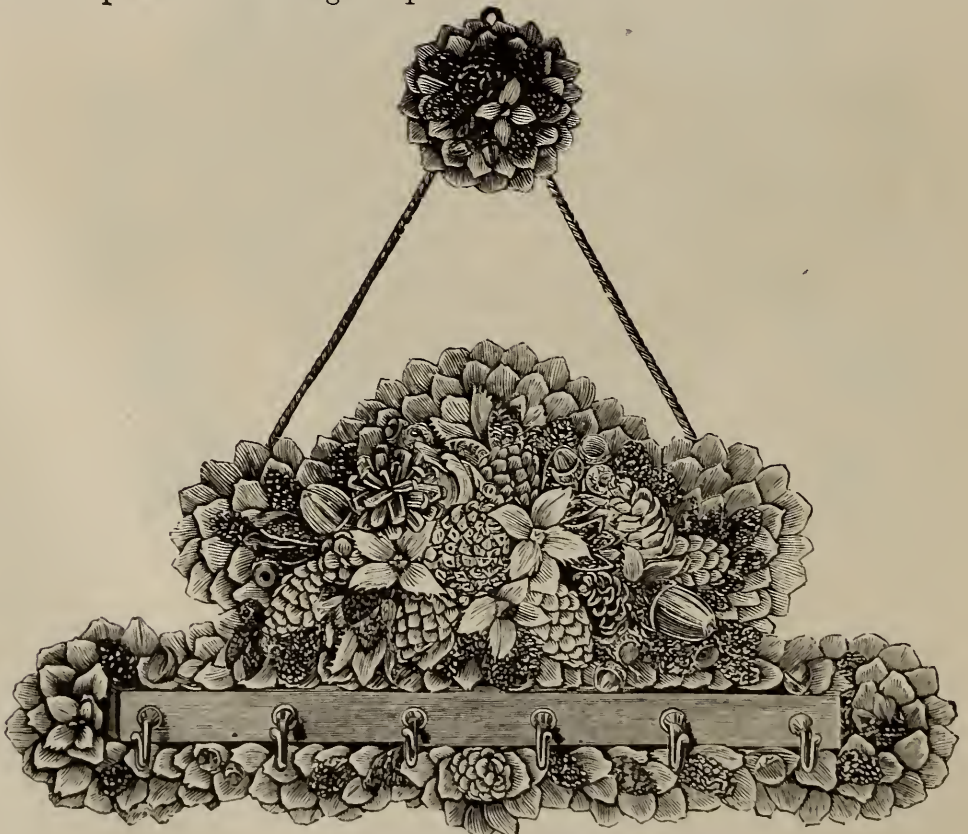


Fig. 8. Key-Rack. Cone-Work.

KEY-RACK.—CONE-WORK.

This Rack is covered with the cone-work, leaving a space for the board that contains the hooks, and which is about four-fifths of an inch wide, and ten and two-fifths inches long. The board may be made by any carpenter, and is furnished with brass hooks. A wire nail, bent over at the back, suffices to fasten it to the card-board back. A brass ring at the top serves to hang the rack up; besides this, two cords, each eleven inches long, meeting beneath a circle of pasteboard two inches in diameter, and covered with cone-work, further secure the rack to the wall.

LAMBREQUIN IN CONE-WORK.

Materials: Pine cones, open hulls of beech-nuts, acorns, etc.; card-board, coarse wire covered with brown tissue-paper, thin wire, brown paper, Copal varnish, silver and gold dust, etc. The foundation of our model consists of card-board; it is twenty-two and two-fifths inches long, seven and three-fifths inches wide in the center, three and one-fifth inches wide at the sides, and curved at the bottom as indicated in Fig. 9. This foundation is covered with the scales of pine cones. Sew the first row all around the margin, then sew



Fig. 9. Lambrequin.

two rows of scales cross-wise at the top; fill up the rest, beginning at the bottom, with the scales pointing downwards. The raised decoration is made in the following manner: The large leaves are cut of card-board and covered with pine cone scales, beginning at the apex of the leaf; the stitches on the wrong side are pasted over with brown paper; acorns, pine-cones, alder-catkins, beech-nut hulls, etc., are provided with wire stems, intermingled with tendrils of wire, twisted into a bouquet with coarse wire, and the whole then sewed to the foundation, with stitches as invisible as possible. The back of the lambrequin is

pasted over with brown paper. When the work is completely dry, of course the reader bears in mind that the materials must be cleaned with a brush in water, and that they are more easily worked up while still moist; the whole is covered with a layer of Copal varnish. In our model, some of the leaves, acorns, and tendrils are sprinkled with gold or silver dust, which gives the whole a bright appearance.

FAN OR GLOVE BOX.

Only the cover of our model, which may be used as a fan or glove box, is decorated by the cone-work, and a monogram in the center; the box, which is ten and one-half inches long, four and four-fifths inches wide, and one and three-fifths inches high, is made of card-board, lined on the inside with white satin paper, and covered on the outside with dark velvet paper. The cone-work is worked on a separate piece of card-board, and then glued to the cover. The piece of card-board, which must be the exact size of the cover, is bound with a strip of the paper that covers the box; then fasten in the middle the strip of brown or green cloth on which the monogram has been embroidered with black

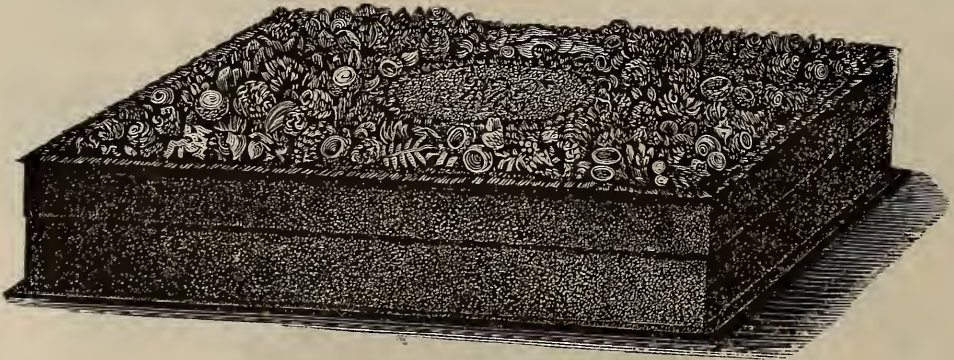


Fig. 10. Fan or Glove Box.

silk; in our model the space occupied by the monogram is three inches in length and two in width. The cone-work is then sewn on in the usual manner with black or brown thread. The mode of sewing the cone-work is much preferred to that of pasting it, on account of its greater durability, and should always be employed, when soft substances, such as card-board, form the foundation.

WALL-POCKET.—CONE-WORK.

Materials: Pasteboard, cherry-colored glazed paper, glue, varnish, pine cones, beech-nuts, fruit-pits, acorns, oak-apples, etc. The decoration on this wall-pocket is principally characterized by the employment of the hulls of beech-nuts, which form the blossoms of the diadem on the front of the pocket. Each part of the pocket, front and back, is worked separately. When both parts have been

cut of pasteboard, cover them on each side with cherry-colored glazed paper, fastening a loop or ring to the back part by which to hang it up, and then arrange the foundation of scales. For the latter, separate the small leaves from well grown pine cones, cut off the lower edge so that each leaf retains a length of four-fifths of an inch, and arrange them on the pasteboard, which has been thickly covered with glue, in the following manner : On the front part



Fig. 11. Wall-Pocket. Cone-Work.

place the scales in a line with the margin all around, leaving them to project a little, and in transposed rows. On the back part, the scaly foundation covers the pasteboard only so far as it is visible, and ends at the star in a slight curve, whose middle point is nine inches distant from the upper edge. The first five

rows follow the outline of the margin, the inner remaining space is filled up by cross rows, curving slightly as they proceed downward. The bouquet and diadem are then arranged according to the model, or one's own fancy. The back part of our model is decorated with a rosette consisting of half a pine cone, surrounded by oak apples; at either side is a spray of three leaves made of apricot-pits, and connected by a short natural stem. The center of the diadem on the front part is arranged of pine cones, two lying opposite each other, and one standing on end between them, over the latter half of a small pine cone, and on each side of this a peach-stone. It is finished off at the top by four acorns, at the bottom by a chestnut, in the middle by two nutshells, two acorns, and two oak-apples. Beech-nuts form a vine of blossoms on either side. Both parts are now varnished with Copal varnish, and pasted together.

PICTURE-FRAME.

This pretty frame is made of the usual materials: pine cones, beech-nut hulls, acorns, etc., sewed with brown thread on a frame of card-board. For larger



Fig. 12. Picture-Frame.

frames it is advisable to have them of wood, and to sew the cone-work on card-board, and then fasten it to the frame with tacks and glue.

NEWSPAPER PORTFOLIO.—CONE-WORK.

The frame of the portfolio, Fig. 15, may be cut in any size of stout card-board. The back part must be cut double, and one of the parts then cut around three

sides, so as to leave a frame and pocket flap. On the latter, fasten an embroidered medallion in the center; cover the remaining space, as well as the frame of the back part, with brown paper. Arrange the cone-work of the usual materials, which must be cleansed with water and a brush, and sewed on with brown silk before they are quite dry. The frame is fastened to the back part with glue and some invisible stitches, and the pocket-flap fastened to the back part by means of side parts, *soufflets*, of silk or paper.

HAND-GLASS WITH DECORATION OF CONE-WORK.

The cone-work in Fig. 13 is enriched by an addition to the usual materials; this addition consists of juniper-berries, which being strung on wire covered with brown tissue-paper, may be arranged into pretty bunches of five or six berries each. The cone-work is sewed to a frame of card-board to correspond with that of the glass; then glued to the latter or fastened to it with tacks. The card-board must be covered with brown paper, before the cone-work is sewed to it.

ETAGERE.—CONE-WORK.

Materials: Pine cones, acorns, chestnuts, etc., two board shelves, pasteboard, moire paper, varnish, cord, etc. Our model, a pretty corner etagere for knick-knacks, is hung up on brown cord. It consists of two boards cut in a right angle, the two sides of which measure each twelve inches, while the front is rounded off until the distance from the center to the corner measures eleven and one-fifth inches; that part of the boards which is to be the upper surface, cover with brown moire paper, as also the sides of the edges: the strong card-board foundation for the cone-work, is glued to the rounded front of the shelves. The card-board is cut eighteen inches long, one and one-fifth inches wide at each end, and twelve inches wide at the point in



Fig. 13. Hand-Glass with border of Cones.

the middle; it is then covered with brown moire paper and glued to the shelves in such a manner, that the upper edge of the card-board projects about one-fifth of an inch over the shelf. When the glue is perfectly dry, and holes have been bored into the back corners and each side of the shelves, begin with the cone-work. Loosen the brown scales from well-grown pine cones, and cut them off until they have a length of four-fifths of an inch. With these execute the scaly foundation, by gluing them to the pasteboard in transposed rows; the first somewhat overtopping the pasteboard. The upper shelf in our model, has a garland arranged of large acorns and small pine cones. The lower shelf shows a decoration of pine cones in the center, and on each side chestnuts with the husks of beech-nuts to represent blossoms. Each part of the work must be glued very firmly. For the tassels at the points select large pine cones; bore a hole at the top; insert a loop of wire, for which a corresponding wire-hook must be at-

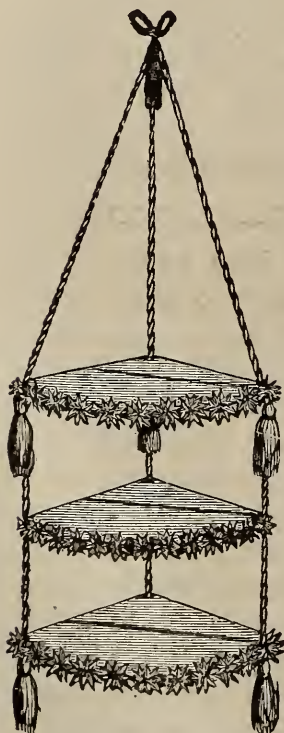


Fig. 14. Etagere.

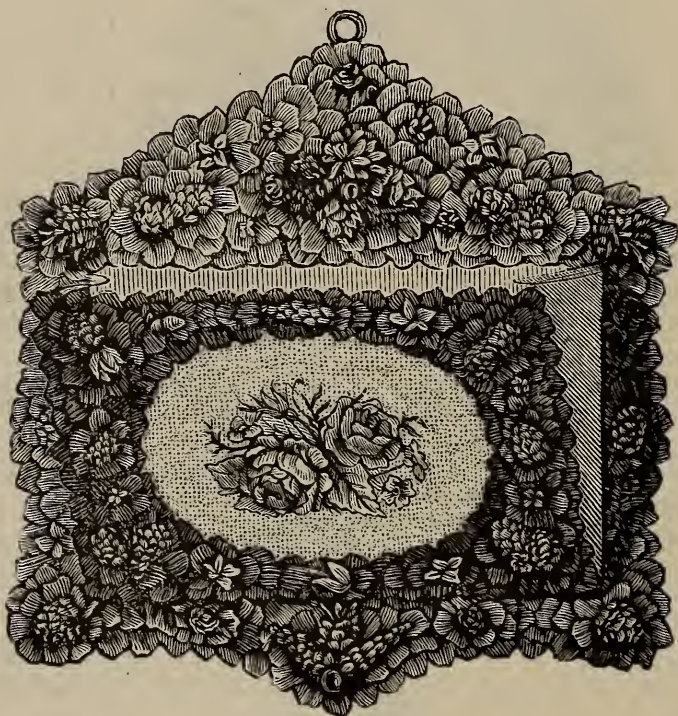


Fig. 15. Portfolio.

tached to the point of the cone-work decoration. Larger pine cones prepared in a similar manner, serve as tassels at the ends of the cord on which the shelves hang, and the top of a cone constitutes the rosette which finishes off the loops of cord. When the etagere is quite finished and completely dry, cover the surface, as well as the tassels, with several coats of good wood varnish, applied with a soft and large brush.

KNITTING OR KEY BASKET.

The frame of this basket, which is decorated with cone-work, lined with red merino, and may serve as a repository for keys or any kind of work, is constructed of card-board. The bottom part, the corners of which are lopped off, measures seven and three-fifths inches in length, and four inches in width. To this is affixed a rim of card-board two inches high, and of the requisite length. The card-board, when moistened very slightly, easily adjusts itself to the shape of the bottom part, to which it is sewed or pasted. When the rim has been

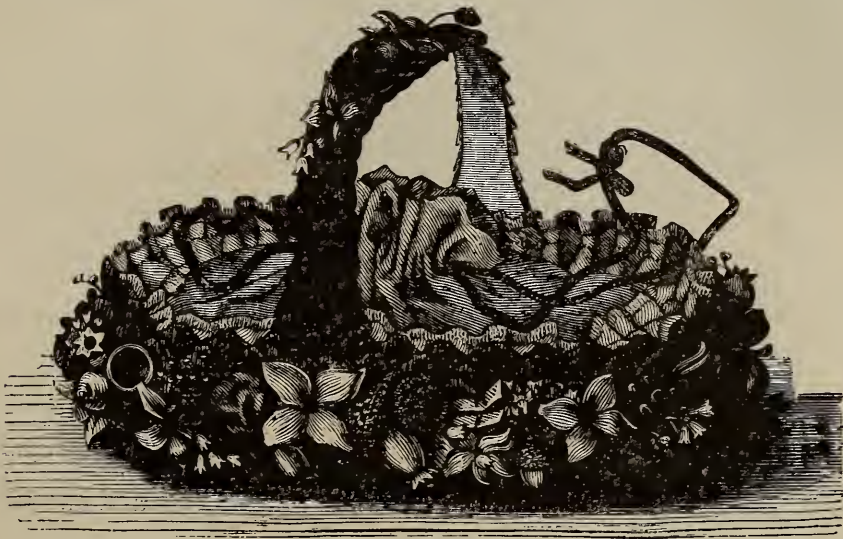


Fig. 16. Basket.

bound at the top with red merino, the handle is to be attached to it. The latter, covered with brown paper, measures nine and one-fifth inches in length, and is one inch wide, widening at the ends and in the middle about three-fifths of an inch. The smooth covering on the basket is made of the scales of pine-cones, and the garland around it, and around the handle, is made of a tasteful arrangement of acorns, alder-catkins, beech-nuts, etc., excluding such larger objects as pine cones and the like. The cone-work is sewed on; the stitches at the back are covered on the handle with brown paper, and inside the basket with a lining of red merino, which is finished off at the top by a four-fifths-inch-wide frill of fringed merino. Beneath this frill, a bag provided with a draw-string may be attached, as seen in the engraving.

NEEDLE-BOOK.—FANCY WORK.

Materials: Stiff card-board, a piece of white velvet, cloth or silk, brown silk ribbon an inch wide, fine white flannel, white and brown twist-silk, scales of pine cones, dried field-flowers, etc.

Both covers of our model consist each of an oval piece of card-board three and



Fig. 17. Needle-Book.

rates the center. It is best to paste these on. The white-flannel leaves to hold the needles are button-hole stitched all around; a bow of brown ribbon holds the two covers of the needle-book together.

one-fifth inches long and two and two-fifths inches wide, covered smoothly with white velvet, and connected by a short strip of ribbon to form the back of the book. Edge the cover with two rows of even pine-cone scales, sewing them on with brown silk, and cover the stitches on the back by pasting over with white cambric or glazed paper. A tasteful arrangement of dried field-flowers deco-

LAMP-MAT.—CONE-WORK.

To construct this mat, cut a circle of card-board twelve inches in diameter, and cut the margin into six equal scallops, each about one and one-fifth inches

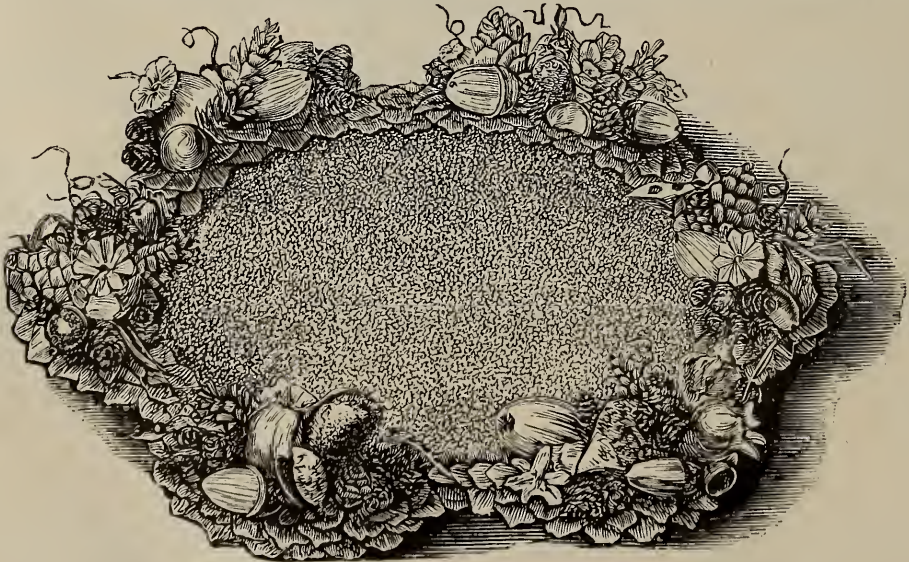


Fig. 18. Lamp-Mat.

deep. Cover this smoothly with green or red cloth; finish it off with rows of pine-cone scales, and arrange a bouquet of the usual materials in each scallop.

By adding walnuts, hazel-nuts, poppy-heads, laburnum-pods, petrified bugs and snails, the effect will be greatly heightened.

SPRUCE-WORK.

Besides the beautiful ornamental value of the Norway spruce in the decoration of our yards and lawns, or the grand feeling of admiration with which our

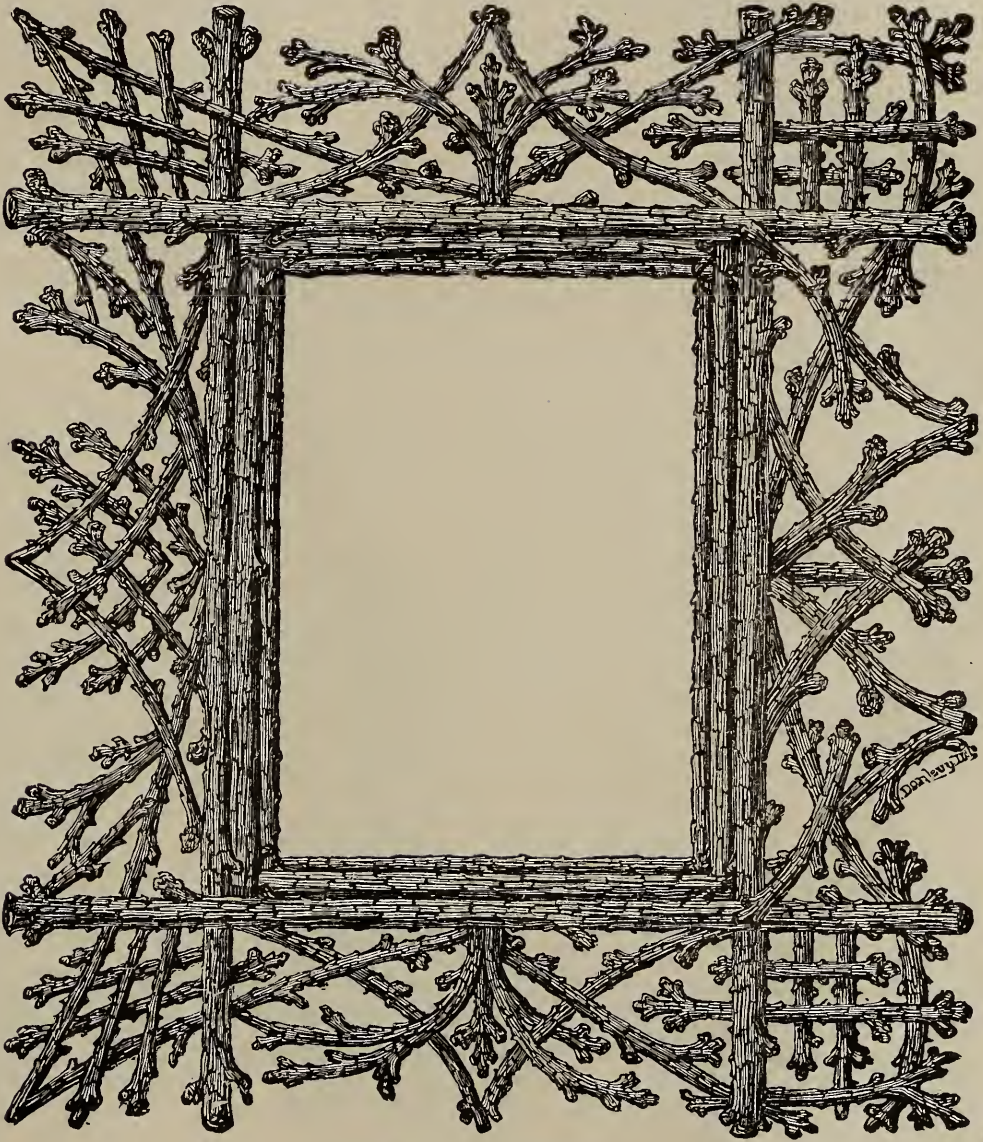


Fig. 19. Spruce-Frame.

minds are filled at their impressive appearance in forest majesty, there are other ways in which they can, in their younger growth, be made to subserve admirable household ornaments, and add to indoor luxuries and comforts. A lady friend,

equally in love with both phases of spruce beauty, says, in a pleasant little description of her achievement in household art :

“There are two ways of considering a Norway spruce : One way is to stand off and admire its noble outline, as it rears itself, a pagoda of living green, against the sky, with its story upon story of fringed branches, its beautiful, long, pendent cones, and its delicate hue seeming dark because of the rich masses of foliage. The other way is to approach with a knife in one hand, the corners of an upheld apron or the handle of a basket in the other, the head inclined a little on one side, and a resolute, pursed-up, I’m-going-to-cut expression on the face. Alice and I often regard our Norway spruces in this last practical fashion, and when we do so, it is because, in our mind’s eye, we see something hanging there besides the beautiful long, brown cones. We see lovely easels and picture-frames, and a host of pretty objects which will be just the thing for Christmas presents. So, as resolutely as the sculptor begins to chip from his marble the fragments that are hiding his imprisoned statue, we plunge into the tree, intent upon freeing our brackets, easels, and what-nots from the concealing embrace of its long, sweeping branches.”

Fortunately we have several specimens of this noblest of all the firs, within a few yards of our door. Some rear their grand old heads (that’s a figure of speech, of course, for the top is always the newest part) to a height of one hundred and twenty feet, and some are not much taller than ourselves. Our great care, at the outset, is to cut our wood in such a way as not to injure the tree, but rather to serve the purpose of judicious pruning. The pieces must be from three to twelve or eighteen inches long, and should be taken from the leaders of the branches or their latest growths. By doing this, we induce them to throw out more side-shoots, and so increase the richness of the tree. Of course we often manage to get a few little branches from the hidden recesses of the foliage, giving the preference, when prudence permits, to the shoots which have the finest clusters of wood-buds, for these will aid us very materially in beautifying our work. The wood obtained, we carry our bristling treasure to the house, and proceed to free it of its leaves — not feathery now, or fringe-like, that was a “general-effect” quality ; but each branch a very fretful little porcupine in its own right. The best method is to heat the pieces quickly, a few at a time, so as to dry and loosen the leaves, and then to scrape them with a dull knife in the direction of the foliage, taking care not to destroy the wood-buds. The pretty, rough wood will soon appear, with a sort of Chaldaic writing on its surface, which, being interpreted, saith : “Use me at once, or I will grow rigid and unmanageable.”*

Everything is ready. The glue-pot is on the fire. On a tray upon the bared

* It is practicable, however, to use spruce-wood that has been scraped and laid by. It should then be steamed slightly, so as to render it pliable.

table lie papers of pins (very small ones, and others of medium size), a small, flat varnishing brush, a little coil of copper wire, a penknife, a tack-hammer, and scissors which do not shrink from the duty of pin-cutting.* There are also flat, square pieces of soft, pine board, on which we may arrange our work and pin it into shape, by gently driving the pin through as we would a tack; also pine bracket-frames, formed like a T, with a shelf-top, made of half a salt-box lid, which we can cover with spruce-sticks, adding a front and back of fanciful lattice-work, meeting in a cluster of wood-buds at the bottom of the T.

PICTURE-FRAMES.

In making one of these, we first pencil upon our board the exact size of the inner and outer lines of our proposed frame, using a ruler and dividers, so that our work may be perfectly true and even. Then we proceed to arrange our wood according to our fancy, pinning it into shape, guided by the drawing on the block as we proceed, until the whole general outlines are completed. This done, we deftly part the sticks that are pinned together, just enough to enable us to insert a tiny drop of glue; then, when all is pressed back firmly in place again, we proceed to enrich our work by gluing, or, better still, pinning on whatever little clusters of wood-buds we may have to spare. Sometimes we

rob fresh sticks for the purpose, but often we find that in forming our frame we have been obliged to cast some buds aside, and these can now be put on in clusters wherever taste may suggest. Sometimes we fasten them on the ends of the sticks with a long pin, and sometimes scatter them about wherever they may be needed for the general effect (see Fig. 20). The next process is, when the glue is stiffened, gently to disengage the frame from the pine board, which can easily be done by inserting a case-knife or paper-cutter between them; and then, pushing the heads of the pins well in, to cut off their points with the willing scissors aforesaid. If requisite, a little glue may be applied on the back, just where the pin's points are cut off. Next, laying the frame front downward,

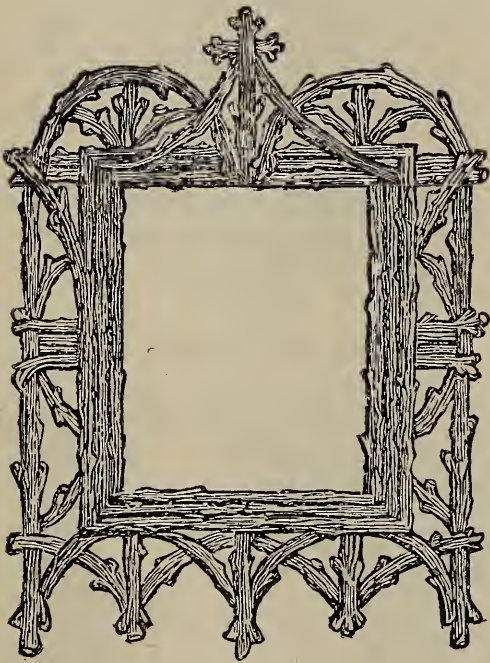


Fig. 20. Picture-Frame.

an extra spruce-stick may be fastened with little pins on the entire length of

* There is a style of pincers or pliers, which are so constructed as to cut wires and pins; but we have not yet enjoyed the luxury of using them.

each of the four inner sides of the square, so as to fill the space in *passe-partout* style, between frame and picture, whenever the latter shall be inserted. It can then be laid aside ready for varnishing. It may be mentioned here that the picture, or group of pressed autumnal leaves, or whatever is to be framed, should be of a size to enable its edges to be hidden behind the solid part of the frame, and it then can be securely fastened in place by means of copper wire crossed over the back of the picture, and neatly wound around the inner corners of the frame, where the spruce-sticks intersect each other.

EASELS.

The easels are constructed in very much the same way as the frames, using a board with penciled diagram for a guide, and taking care that the projecting

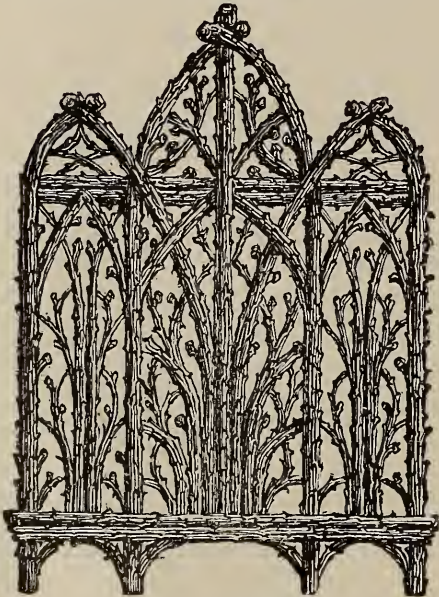


Fig. 21. Easel No. 1.

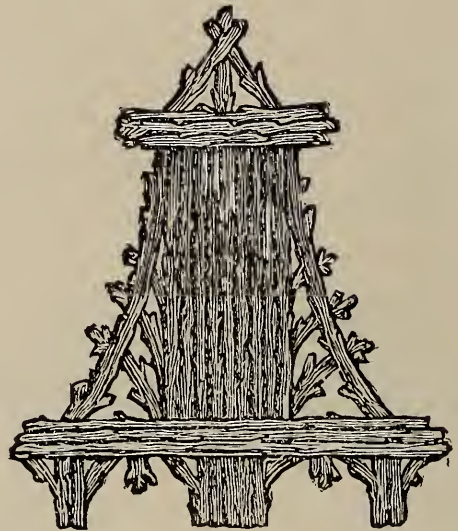


Fig. 22. Easel No. 2.

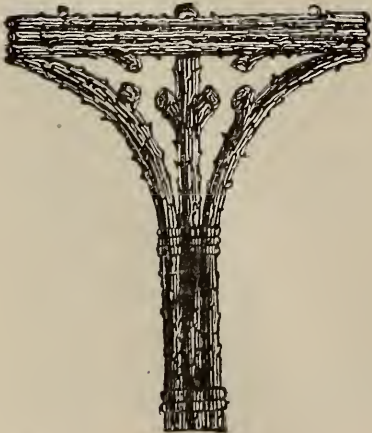


Fig. 23. Support to Easel No. 1.

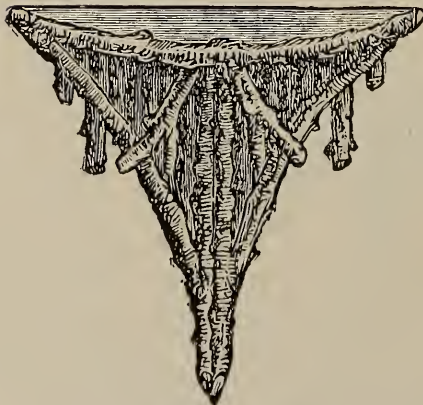


Fig. 24. Bracket.



Fig. 25. Support to Easel No. 2.

ledge on which the picture is to rest be made straight and firm. The easel pattern in the illustration is a very beautiful one, and easy to make. The pattern of the back piece explains itself. The bands of the latter and the hinges may be formed of copper wire, which is very pliable, and matches the wood perfectly in color.

MATCH-HOLDERS.

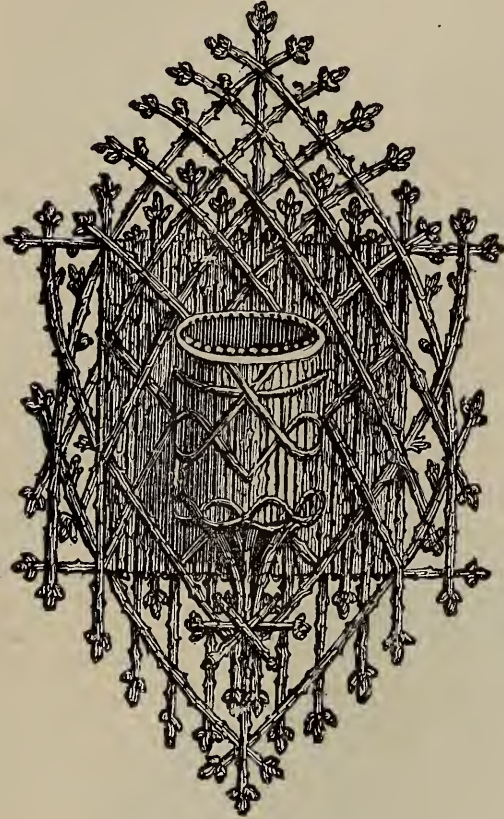


Fig. 26. Match-Holder.

ter will dissolve. All kinds of spruce-work should be re-touched with shellac once or twice a year, in order to preserve its freshness and beauty; though it will last for many years without any such precaution.

After the instructions already given, it will be easy to make a lamp-lighter or match-holder, like the above. The frame of the box can be made of paste-board, though if a wooden form can be obtained it will be firmer and more easily covered with the spruce-wood. An interlining of bright-colored silk, showing through, sometimes improves the effect of the box.

I have but a few more particulars to offer. It is well to use always as little glue as possible, depending mainly upon the pins, and if these are small enough, the heads will not show after the varnishing. For this we always use gum-shellac varnish, as it dries quickly, and gives a firmness and soft luster to the surface preferable to the unpleasant, shiny effect of other varnish. It can be purchased in almost any paint-shop or can readily be made by dissolving dry gum-shellac in good alcohol, putting in as much as the lat-

PAMPHLET OR CARD RECEIVERS.

With a little ingenuity, beautiful hanging pamphlet-receivers can be made of spruce-wood by following the general directions observed in other forms of spruce-work. We have not made any yet, nor have we seen one except in the mind's-eye view which we had of our dear old spruce-tree this morning. Yes, there it hung all complete! It had some sort of a high-arched back (the easel suggests a form for that), and a kind of portfolio-pocket as wide as the

back, and reaching about half-way up. The outside of this pocket was a lattice of spruce-wood, lightly and gracefully designed, and lined with crimson satin. To-day it hangs, a suggestive phantom, in the spruce-tree. On Christmas morning it shall hang, a beautiful reality on the walls of G——'s sitting-room."

SPRUCE-WOOD WORK.

We give also, illustrations of other styles of spruce-wood work, in which charming results are produced. Other kinds of wood may be used, but the twigs and branches of the Norway spruce are best adapted to the purpose. Cigar-cases, match-safes, and fancy boxes for various uses, are made to resemble a miniature cord of wood, stacked with perhaps a few gray lichens clinging to it here and there. Pretty vases for flowers, ash-receivers, napkin-rings, pincushion-stands, and scent-bottle holders, also, can be made of spruce; and made so firmly and evenly as to quite do away with the old-time objection to spruce-work—its "tottery" home-made look. To prepare the wood, which may be gathered in winter, lay each twig flat upon a piece of board, and scrape it lengthwise with a strong knife, in the direction of its spike-like leaves, until they are all removed, leaving the glossy, brown, prickly wood ready for use.

WOOD-BOXES, SAFES, ETC.

These are made of any size desired. First, pile a number of twigs together evenly, gluing each one firmly in place as you lay it on, until the pile is of the

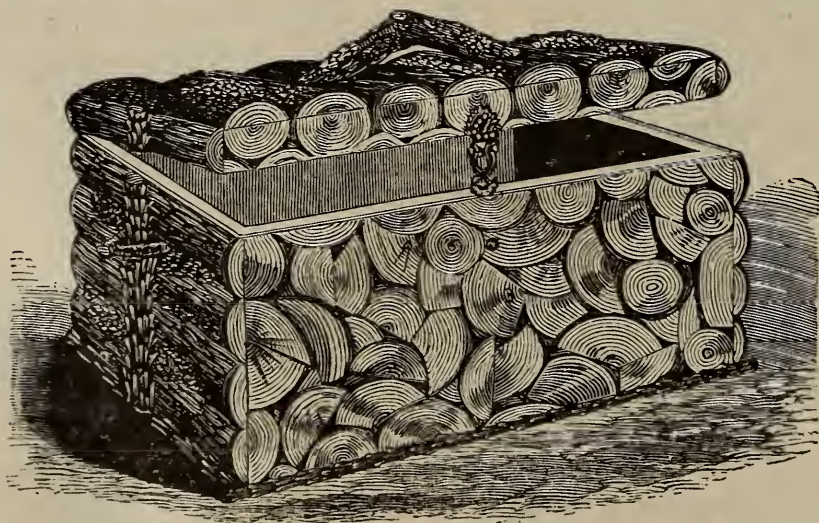


Fig. 27. Tobacco or any kind of Box.

required size. When the glue is thoroughly dry, saw the pile through crosswise in slices, until you have a number of sheets of what, for the present purpose, may be called log-veneering, as it resembles the end of a pile of logs. Now take

a plain pine-wood box, which can be easily made at home; paint the inside, or line it with tin-foil, or fancy paper, or silk, and cover its top and ends with splitted spruce, glued on side by side. Then cover the front and back of the box with the log-veneering already described, and the effect will be that of a little pile of logs. Upright braces can be placed at the two ends of the pile to complete the resemblance to a cord of wood; scraps of gray and green lichen may be glued on as taste may suggest, and the box may be set upon a card, the projecting edges of which can be covered with moss, lichen, wood-buds, brown earth, or twigs. Of course, care must be taken to make the direction of the split spruce correspond appropriately with the position of the veneering, and, when necessary, the front and back edges of the lid also should be covered with the veneering. For match-safes, the cover can be simply a pine piece, of just the size of the opening, covered on its under side with sand-paper, and on its upper side with spruce twigs, the projecting ends of which will hold it in place.

UPRIGHT MATCH-STANDS.

Take a toy churn, such as is sold in the shops for two or three cents, and cover it with split spruce, tying it around about one third from the top with a band of split spruce or of grape-vine bark; handles can be placed at the side, and orna-



Fig. 28. Match-Box.



Fig. 29. Ash-Receiver.

mental bits of moss or lichen added. The cover of the churn, if left on, should be cut away inside, so as to leave the requisite opening for the matches. It can be neatly lined as far down as needed with split spruce.

ASH-RECEIVERS.

Make the frame of wood, of any pattern desired; line it with tin-foil; fasten a strong copper wire across the top, and cover the outside with spruce, according to fancy.

FLOWER-VASES.

Cover the entire outside of a wine-glass, vase, or goblet with brown paper-muslin, sewed or fastened on with gum-tragacanth. Then cover the muslin with



Fig. 30. Flower-Vase.

spruce-wood, moss, and lichen, glued on as taste may dictate. These vases, when filled with flowers, have a beautiful effect, especially in country houses.

A SPRUCE-WOOD CHAIR.

This "arm-chair" is made as follows: Take little bows from the Norway spruce, and let them dry till the green will shake off; then soak the sticks in warm water a short time, so that pins will go through them easily. Leave the

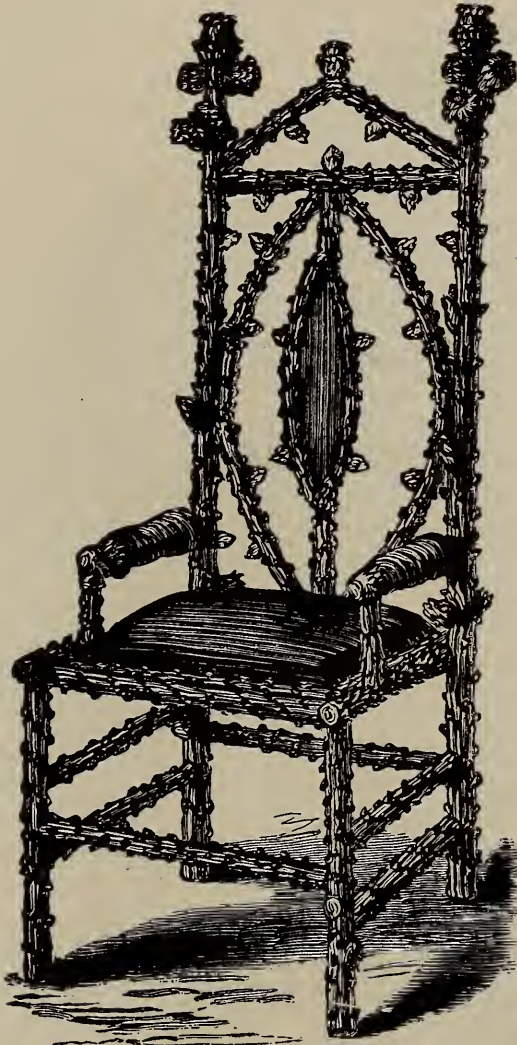


Fig. 31. A Home-made Chair.

buds on the ends; then choose or shape two of uniform size for the back and legs, also two short ones for the front legs and the cross-rounds, as you see in the picture; fasten them together with common pins; when completed, cut off the points of the pins. Make the cushion of silk or velvet; cut the upper part

larger than the lining, to make room for the stuffing; cotton is the best for stuffing; you can have the cushion tacked or plain, according to fancy. Set the cushion upon two cross-pieces, and fit it carefully to the bottom frame. Fasten the cushion at the back by sewing. Other articles of furniture may be made of spruce-wood in the same way.

NAPKIN-RINGS.

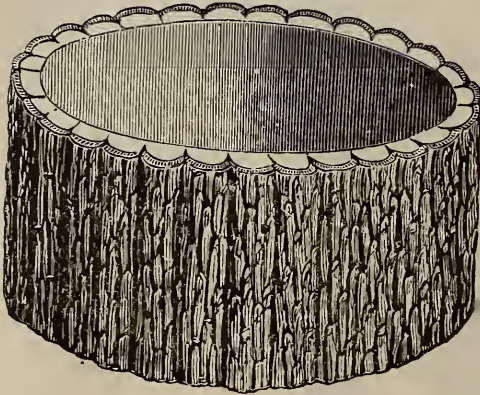


Fig. 32. Napkin-Ring.

Take a strip of strong card-board or Bristol-board, an inch and a half wide; cover it crosswise with split spruce sewed or glued on closely side by side; when nearly the required length is covered, join the ends so as to form a ring, and fill up with spruce so as to hide the joining. The ends of the spruce should project beyond the pasteboard, which, before the wood is laid on, should be lined with bright silk or birch-bark, folded over the edges.

All these articles, when finished, are improved by giving the spruce-wood a coat of shellac varnish; this gives a soft luster without having the disagreeable shine produced by other varnishes. Where wooden frames are used, fine brads or very small pins may be driven in to give additional security to glued portions.

PINCUSHION-STANDS.

Have them turned of wood, of any pattern you prefer, and cover with spruce. A very pretty stand is made without a frame-work by placing six good-sized twigs, of equal length and thickness, side by side, but about an inch apart, on a piece of card-board covered with moss or plush; then laying six more upon these in the same way, but at right angles to them; then, on these again, six more at right angles, and so on till the desired height is obtained. This kind of stand can be graduated so as to be small at the top. All the twigs should be glued in place, except the foundation-row, which, though attached to the second row, should be left free from the moss or plush base so that the entire stand may be lifted from it for dusting.

A RUSTIC BOX.

We give, with Fig. 33, a picture of a very tasteful wall-box, made by a little girl eleven years of age. In the first place she obtained an old cigar-box, lined the inside with silk, and fastened an upright form of Bristol-board to the back.

This back-piece she covered with strips of grape-vine bark, neatly glued on; and in like manner covered the box with twigs of the Norway spruce, after first scraping off their green spikes or leaves. This done, she ornamented it, as you see, with acorns, parts of pine cones, and leather-leaves, secured to the box with slender brads and glue; and when all the parts were dry, she varnished the whole with shellac varnish. You can make this varnish yourself. Buy at almost any druggist's or paint-store about ten cents' worth of gum-shellac; break it up in pieces, put it in a wide-mouthed bottle, cover it with good alcohol, and

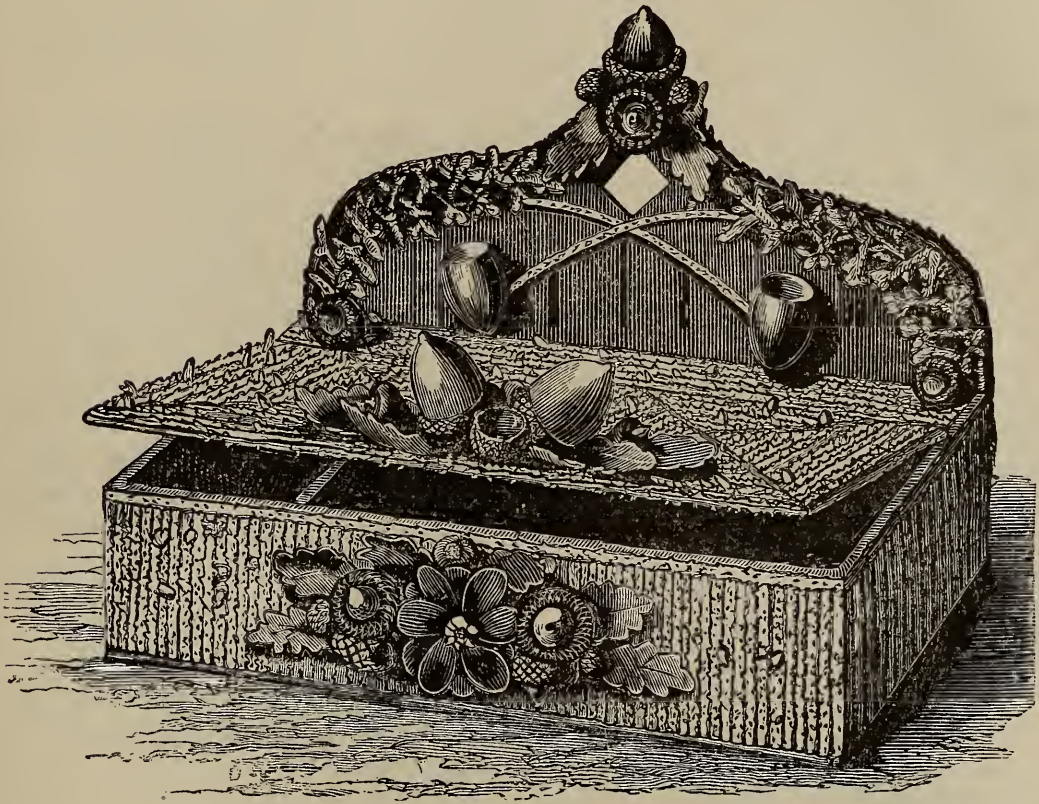


Fig. 33. A Rustic Box.

let it stand until you have a dark brown mixture, about as thick as New Orleans molasses. If you find it too thick to make a fine, clear varnish, when applied with a brush, you may dilute it by pouring in a little more alcohol and shaking the bottle. The advantage of using this preparation is that it gives a fine, soft gloss, instead of the hard, shiny effect of most other varnishes.

These boxes also are very pretty when made without the high back, and are suitable for holiday gifts. It is best to ornament the box only with natural objects—not to mix leather-leaves among them. Leather-work is good in its way, but it is not needed where you have real twigs, acorns, bark, and pine cones.

NUT AND SEED WORK.

The exceeding beauty of some seeds and nuts have caused ingenious persons to form them into objects of use and beauty, a few of which we will describe, and thus lead our readers to still further efforts in this line, which we believe is capable of far greater results than have yet been accomplished. In the first place, we would advise our friends to purchase many varieties of beans, and cultivate them with a view to appropriating them to fancy-work; for of the exceeding beauty of some of these seeds, we believe few persons, comparatively, have the remotest conception. Some of them are as beautifully mottled, spotted, marbled and painted as the most elegant mosaic-work, while their symmetrical form, and highly enameled surface render them well adapted for the purpose of forming chain-work of every description.

Many nuts, too, such as the horse-chestnut, the little chinquapin, etc., have shells of such beauty and capable of taking such a fine polish, that when arranged tastefully they appear like highly-finished wood-carvings.

Acorns may be made the medium of holding ferns in a variety of pretty ways, either in a room, or, still better, in a green-house, or small window-garden, opening, perhaps, out of a back parlor or drawing-room. The acorns are soft when new, and a hole may be readily made by slipping through them a large twine packing-needle. Thread them on wire—a large, round cut white-glass bead between every one. The beads are sold by the row to milliners, at places where such articles are vended. The German oblong beads should not be used, because they have a clumsy, unfinished look for such a purpose. The holes in the beads must be large enough to pass over rather strong wire. The wire is bought by the piece, in a coil.

VASE OF COLORED BEANS.

The vase here described may be made of any colored or sized beans desired, but in selecting the beads which are combined with them, care must be taken to produce a pleasing contrast or tasteful combination.

The beans being soft when newly gathered, holes may be easily pierced through them, either lengthwise or through the center from side to side. Thread them through these holes on a wire, with a large round glass bead between each one—not the large German beads, which would by their irregularity give a rough, unfinished appearance to the work.

Make first a ring for the bottom of the urn or vase, and another for the top, of any desired size, stringing the beans and beads upon them. The wire should be as thick as a large-sized knitting-needle. After making two circles for the top and bottom, proceed to form the sides by turning a hook over on the end of the wire and fastening it to the top ring, between the beans. Pinch the wire close, with pliers, to hide the joint. Thread this with the beans, etc., until it is

sufficiently long to form the ribs of the vase, as shown in Fig. 35 at A; to cross at the narrow part, to form the swelling part of the vase, B, and fasten again to the lower ring. This wire is then cut off with "tin-shears," and the other part formed in the same manner, and both are then crossed by another, diagonally. If the urn is large, there may be two of these on each side, making six equal sides to the urn instead of four. Where they cross at the narrow part of the vase, bind them well together with fine zephyr or thread. These bindings must not show, and fine thread-wire is much better than other material for fastening. Bend the six pieces into proper shape, by giving a regular and graceful curve;

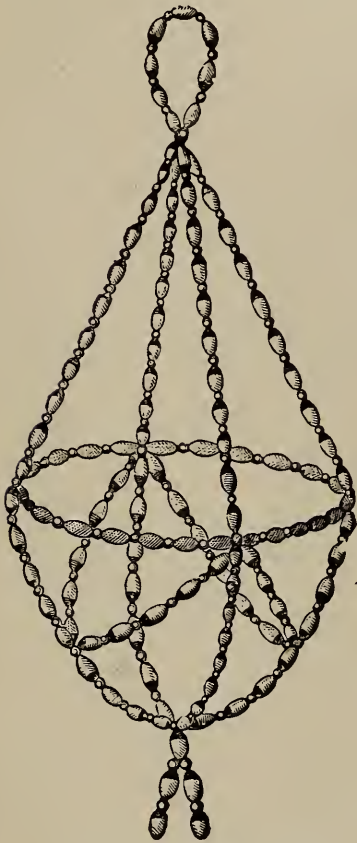


Fig. 34. Hanging-Basket.



Fig. 35. Vase.

join the wire to one of them, and carry it round the widest part of the urn at C, joining it with fine wire to every part where it crosses. Next put in the upper vandykes, fastening the strung wires in the same way as before. The handles are rings of the beans and beads attached to each side, as shown in the illustration.

The beans should be of uniform size for each separate part, and the same number between each corresponding division; for instance, the bottom ring may contain thirty large beans, and the central circle fifty of medium size; then the divisions reaching between these should contain small ones, perhaps, but they

must be alike in size and number, so also the vandykes. Fill the vase with moss, green side out, and pack soil in the center, in which plant ferns, etc. The effect of the moss against the beautifully-colored basket is lovely, and the crystal beads glisten out of the green like so many dew-drops.

In Fig. 34, we show a hanging-basket made of the nuts of the acorn, arranged in a similar manner. A circle is formed for the top, from which side-bars extend to a small circle at the bottom; while between the vandykes are formed by passing the wire diagonally from one to the other, as shown in the illustration. The acorn-nut should be held in the cup by means of the wire, and the beads for this should be either the crystal or opaque white, and of the size of a pea. Handles, made of rings of wire, are first strung with the acorns and beads, from which tassels of beads depend; one is also arranged at the bottom and from the supports at the point where the three are joined. A similar basket is formed of the pure white beans, joined with the cut chalk-white beads, which gives the work the appearance of carved ivory. This basket, with either a lining of green moss or a Bohemian glass finger-bowl placed in it, is elegant. These white beans are beautiful, joined with bright scarlet, opaque beads, or with blue of the same kind. A dark brown bean looks well with amber-colored beads, and the scarlet and white kind, called "red robins," are pretty alone, as they are bright in themselves; but the tops of poppy-heads placed between them is a beautiful addition.

CHAPTER XII.

MISCELLANEOUS FANCY WORK.

PERFORATED-CARD WORK AND CARD-BOARD ORNAMENTS.

A FEW years since we were unacquainted with this material, or the many elegant uses to which it may be applied. We may except, however, the plain white variety, of which our mothers formed book-marks, with a text, motto or some device wrought upon it, with colored silk or silver, gold or steel beads. Now, we have the white card of such fine quality, that articles composed of it appear as if finely embossed, or in some cases, like chiseled marble; and the gold and silver varieties of different patterns are among the richest and most elegant materials of which fancy articles are made.

GOLD PERFORATED CARD-BOARD.

To form the different kinds of gold and silver card into fancy articles, it is merely necessary, in many cases, to use a binding of gay ribbon, and lining of silk or satin or of corresponding color; but when the meshes are large, the fine chenille, such as is used for embroidery or No. 1 velvet ribbon drawn through the openings, will be found to add brightness, and give a still richer effect to the work; and in case the perforations are similar to the white card, floss or embroidery silk or split zephyr, wrought into a regular pattern, will be found a beautiful addition.

In describing various articles in their respective departments, we have explained the methods of applying this gold and silver card, and this section is designed more particularly to explain the embossed work, formed by using the white card, cut into sections and fastened together, so that some parts appear as if embossed, or perhaps more correctly speaking, carved out in relief.



Fig. 1. Cross in Perforated Card-Board Work.

CASKET WITH COLORED DESIGNS.

A most beautiful style of casket or case is made thus:—Obtain from some fancy store, a package of the lovely embossed or oil prints of very small size, and all of the same character and dimensions. The number of these required will depend upon the manner in which the box is to be constructed; if four panels are desired upon the front and back, two on each, and one on each end, with two on the lid, eight pictures will be needed; if these are oval, a space must be cut from the center of each piece and the card-board cut just large enough to form a narrow mat, of one hole, at the narrowest part. The size of the box depending on the dimensions of the pictures. Having cut these eight pieces the size of the picture, cut another one hole larger each way, then another still one hole larger than the last; do this with each picture, and always place a weight on the parts until dry; after putting this third row on, cut a fourth with four holes cut out in a square, leaving four and cutting four, both in length and breadth. Cut three rows in this way, making each one, one hole larger than the last; then cut out some little pieces of three holes square, which place on each of the square parts of four holes, then cut pieces of two holes square, and finally tiny scraps of only the little square or cross left between four holes. Place these on the squares of three holes. The parts are then put together as before described, and the little pictures pasted down on the top, the panel being around them like a frame-work. The holes in the card-board must be carefully counted, and sufficient number allowed in each one of the widest pieces to admit of the ornamentation, being reduced to a single hole, on the space between the holes, on the last layer.

An exceedingly chaste and artistic box is made by using the fine photographs of statuary, and framing with these white card-board panels. Or they make lovely frames for fine, small-sized pictures.

When used for crosses, frames, bases, etc., the card-board is cut out in scroll-form, with irregular edges and figures in relief are formed by cutting out fret-work designs in different sizes, and placing them upon one another, the smallest figure beneath, and gradually increasing in size.

A beautiful box is formed by cutting out a monogram or initial in this way, cutting the bottom piece, full size; the second row one size smaller, the third being nearly one line between two holes or small figures from such a line.

In France and Germany this art is carried to great perfection, and the designs are so elaborate and complicated that they require a teacher to impart the proper method of cutting them out and putting together in forms so fine and patterns so intricate, that they appear almost as if some professional sculptor had chiseled them from purest marble; while the fret-work designs are like gossamer network of finest lace: of such a character is the design illustrated in Fig. 1, Cross in card-board work—an object of superior taste and skill.

FRET-WORK IN PERFORATED CARD-BOARD.

In cutting out designs in fret-work, care must be used not to draw the instrument, but to cut directly down, with a clear, firm pressure of the hand.

Bear in mind constantly that whenever one cut meets or adjoins another, the piece between will come away bodily, and if this is not desirable, care must be used to prevent it. The finest card is best adapted to this work — No. 1 or 2.

Crosses are lovely cut out in fret-work, and fastened on bright-colored ribbons.

Beautiful boxes are made in fret-work, and lined with gold or silver paper, or bright-colored silk.

HANDKERCHIEF-BOX WITH RAISED DECORATION OF PERFORATED CARD-BOARD.

Materials: Medium-size perforated card-board, colored silk or velvet; a paste-board box, eight and four-fifths inches square, four-fifths of an inch high, with overlapping cover; a two-edged knife, a board, gum or glue brush, etc. On the foundation or first layer, the scallops are six squares wide; the three following layers remain even on the outer side; on the inner they decrease one square in each row. The scallops on the fourth layer, therefore, are only three squares wide; the fifth and last layers, consisting each of scallops but one square wide,

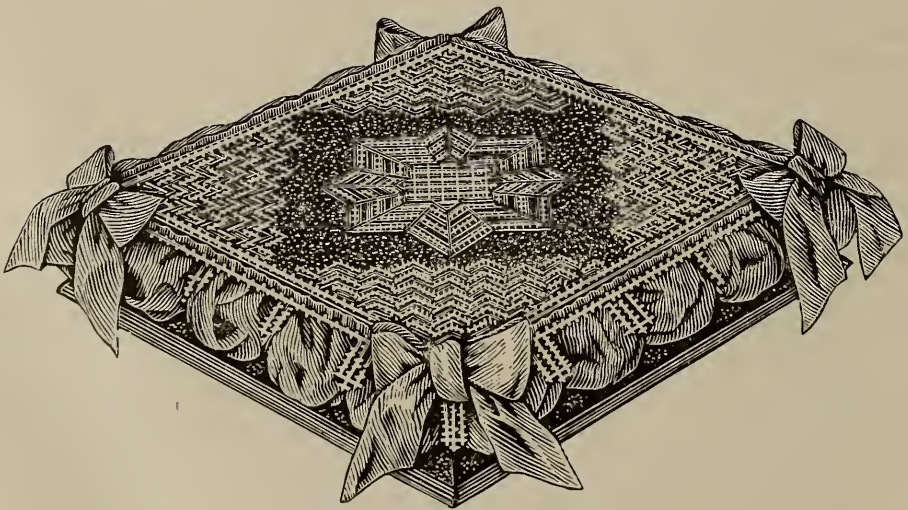


Fig. 2. Handkerchief-Box.

are pasted over the middle square of the fourth layer. The middle star is composed of three separate parts, a rosette and two scalloped borders, each seven layers high; the lower two increase in the same manner as the upper layers decrease; the net-work in the latter falling away altogether. Arrange the two scalloped borders at a distance of one square from each other and the rosette;

they are each a repetition of the margin of the rosette, only more extended as the distance increases. A very effective foundation for this decoration consists of dark red silk; with the same material cover the box inside and out. Perfumed batting is inserted under the lining of the bottom and cover. The puffing which surrounds the sides of the cover, consists of a piece of silk two and four-fifths inches wide; this is gathered on each side with a little standing heading at the top, and drawn together at equal distances of two and four-fifths inches, to a width of three-fifths of an inch; this is decorated by a border cut of perforated card-board according to Fig. 2, and sewed on with red silk. Bows of red ribbon adorn each corner of the box.

WALL-BASKET OF SILVER PERFORATED CARD-BOARD.

Take besides silver perforated card-board, 161 inches of blue velvet ribbon, one-fifth of an inch wide; the same color floss-silk, white card-board, etc. The frame of the model is cut out of card-board. The back part consists of a straight piece, fourteen inches long, and four and three-fifths inches wide; the front

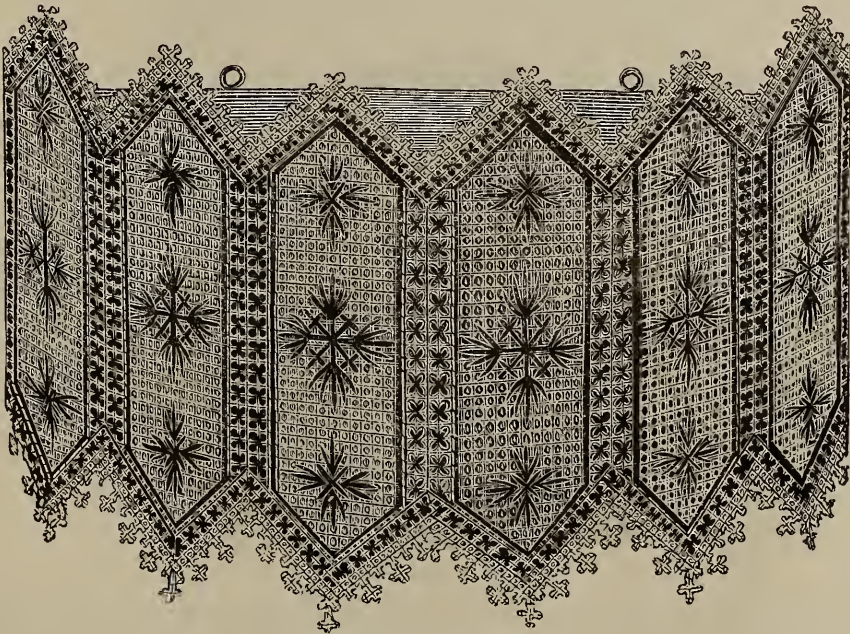


Fig. 3. Wall-Basket.

part consists of six equal parts, each three inches wide, pointed at the ends in such a manner, that, measuring seven and three-fifths inches in length in the middle, they measure four and four-fifths inches in length at the sides. The bottom cut of the requisite length, is four and two-fifths inches wide, and in the shape of a six-sided half oval, the straight side attached to the back part. The six parts of the front are covered with like parts of perforated card-board, em-

broidered with stars of blue floss-silk; all the sides to be connected are bound with white tape, and sewed together with overhand stitches. The border which edges the front parts, is cut out of three ribs of the perforated card-board, run through with blue velvet ribbon. For the upper and lower edges of the combined front part, cut scallops out of the perforated card-board, five ribs in width, run through with velvet ribbon on the inner edge, and on the outer cut into little stars. Two rings, fastened to the back part, as indicated in the illustration, serve to hang the basket up. All the borders are pasted on with gum-arabic.

LAMP-SCREEN.

Fig. 4 is a lamp-screen made of silver *jardiniere* canvas, green satin ribbon, and green paper. The six parts of the screen are cut of striped silver *jardiniere* canvas; each part is eight inches high, six inches wide at the bottom, and two inches wide at the top; the parts are lined with light green paper, and bound with green satin ribbon. Cut a thick strip of the canvas through the middle, leave the adjoining row of holes, and paste this strip at the edge of the ribbon on the inner side of the parts. Scallops gained

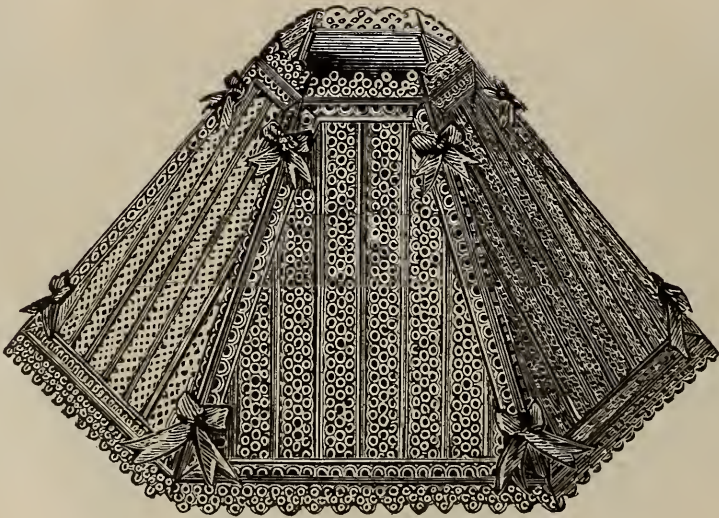


Fig. 4. Lamp-Screen.

by cutting the canvas through the holes, finish off the screen at the bottom. They are pasted on beneath the ribbon binding. Connect the parts with overhand stitches; trim with ribbon bows, and the pretty lamp-screen that has cost such slight trouble is completed.

DUSTER-POCKET.

Fig. 5 is a duster-pocket made of silver *jardiniere* canvas, chenille, satin ribbon, one and one-fifth inches wide; silk lining, red sewing-

silk, silver beads, strong card-board. The back part of the card-board frame, which is covered on each side with red-silk lining, consists of a triangle curved at the bottom and at the sides; sixteen inches wide at the bottom, fourteen inches high in the middle, and twelve inches high at the sides. A piece of card-board, corresponding in width with the back part, six inches high in the middle four-fifths of an inch high at the sides, constitutes the front part of the



Fig. 5. Duster-Pocket.

pocket. The silver jardiniere canvas is decorated with sprigs, consisting each of three chenille-stitches and a bead, worked in transposed rows, at a distance, of three holes from each other. In the back part, the canvas remains plain in the middle for a distance of about two inches from the lower edge. The two parts are connected by means of overhand stitches. A ruching of red satin ribbon and bows of the same, decorate our model, and a loop of ribbon, attached to the back part, serves to hang it up by.

PORTFOLIO.

Fig. 6 is a portfolio for papers, pictures, etc. Materials: Fine *jardiniere* canvas in two colors, colored floss-silk and the same color silk ribbon, four-fifths of an inch wide, white card-board, thick gum.

Two pieces of card-board, each seven and four-fifths inches wide, and ten and one-fifth inches long, bound with green silk ribbon, and connected on one long

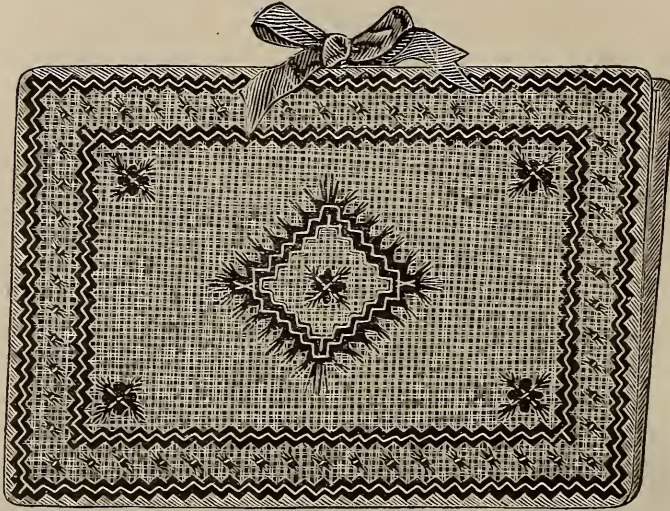


Fig. 6. Portfolio.

side by means of overhand stitches, form the two covers of the portfolio. They are covered on the outside with yellowish *jardiniere* canvas, decorated with black *jardiniere* canvas and green silk stitches. The center-piece is worked to correspond. When the embroidery on the *jardiniere* canvas has been completed it is pasted on the card-board covers so as partly to cover the binding. Green ribbons serve to close the portfolio.

CARD-BOARD MOTTOES AND CASE.

Our chapter on Ornamental Perforated Card-Board Work would not be complete without some word in regard to the beautiful new motto-cards which are now so popular.

These consist of various mottoes, quotations and texts from Scripture, some of them already finished up in most lovely colors and embroidery; in others the beautiful lettering in fancy letters are shaded so as to show how the silk or wool is to be used. These vary in price from twenty-five cents to ten dollars, according to the elegance of the design.

We desire here to speak most particularly of the texts, a set of which may be procured for a weekly "Guide for the Day," with texts, such as:—

SUNDAY. "Remember the Sabbath day to keep it holy."

MONDAY. "Be diligent in well-doing."

TUESDAY. "Whatever thy hand findeth to do, do it with thy might."

WEDNESDAY. "I will lift up mine eyes unto the hills, from whence cometh my help."

THURSDAY. "Press forward to the mark of your high calling."

FRIDAY. "The fruits of the Spirit are love, joy, peace, long-suffering, gentleness, goodness, faith, meekness, charity."

SATURDAY. "Charity suffereth long and is kind."

TEXT-CASE IN GRECIAN PATTERN.

For this handsome case use gold or silver perforated card of length and width of text, and one-half inch wider all round. For the front-piece, cut the cardboard the size a, b, c, d, and two narrow strips, one and one-half inches wide; the height of the sides from c to a. Bind these four pieces of card with narrow



Fig. 7.

ribbon of some pretty color. Then cut out a portion of the square piece of card, as shown, and bind with the ribbon. Sew on to it the narrow piece a b, a c, and b d, and the other side to the sides of the back piece, to form a shallow case.

Next take narrow chenille and with floss-silk embroider a pattern on the center of back and around the edge of the front, finish with cords and tassels, for

suspension, and bows on the corners, lining with bright-colored paper or glazed muslin. If preferred, white card may be used and cut out in fret-work, and embossed, as described for other articles.

The texts are then prepared and placed within the case, the proper one for the day, showing within the opening cut out from the front.

A GLASS CARD-BASKET.

Procure six pieces of ground glass, four inches wide at bottom and six at top, and a piece for the bottom, cut hexagonal, each side four inches wide. Glue narrow ribbon firmly around each edge, and fasten them together. Ornament each panel with a tasteful Decalcomanie or embossed picture, and place a large one upon the bottom. Fasten bows of ribbon on each seam, at the top, and glue six ornamental gilded feet on the bottom.

Colored glass forms beautiful baskets, using the colored glass upon the outside with lining of ground glass or gold paper; fastening engravings between the face towards the colored glass. The effect of the engraving through the colored glass, especially amber-colored, is extremely fine.

CASE FOR VISITING-CARDS.

Two pieces of perforated card-board are cut of a size to suit the visiting cards the case is to hold, and decorated in a manner the illustration clearly indicates

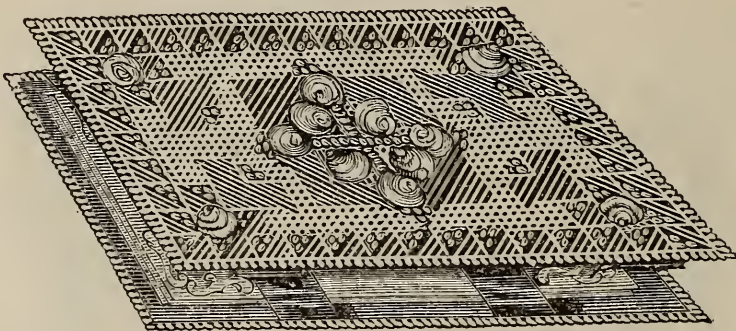


Fig. 8.

with silk stitches and small Venetian shells. The silk lining and straps are of a color to correspond with the outer decoration.

FANCY USE FOR COCOANUTS.

A lover of fancy things can manage to get a great deal more out of a coconut than its milk and its crisp meat. A lady friend who has made several beautiful ornaments out of rough material, says, "When I bring one home it is hailed by the children as a token of coming cakes and other 'goodies.' They behold

in that nut the ultimate cause of enjoyment. The surprise is always new. They will handle it as tenderly as old Isaac Walton told us to handle the frog, 'as if we loved it.' They will weigh it in their hands, and judge whether it be heavier or lighter than the one they had two weeks ago. They will look at the peculiar ridges, lines and configuration of the shell and its general shape, with a view to its prospective usefulness.

They will smell it, and say, 'I can smell the West Indies.' No doubt, under its influence, those palm trees, monkeys and negroes, who figure in their illustrated geography, enlarge in their inner consciousness into life and motion, and enables them to imagine more clearly the monkey-like face, which the three spots at the base always seem to form, and wonderful again, how this monkey looks different from the one on the last nut. The milk inside with its peculiar

'swishy-swashy' noise when shaken, never ceases to be a matter of mystery to them, and when I explain that the meat is formed from the milk, like cheese from cow-milk, and the whole nut is from sap, and the sap is—well, mostly water absorbed from the roots, they must be satisfied, as greater philosophers must be, who, after all, can only analyze matter and trace its motion. Next, then, the milk must be extracted, which shall add to the flavor of the cakes, in the doing of which, the two eyes of the 'monkey' must be operated upon with a gimlet; this gives me another opportunity of illustrating to them a well-known principle in hydraulics, namely, that the pressure of the atmosphere prevents the liquid from flowing out if only one hole be open. And now the nut is handed to the eldest boy, who examines it with many an important side-glance before sawing

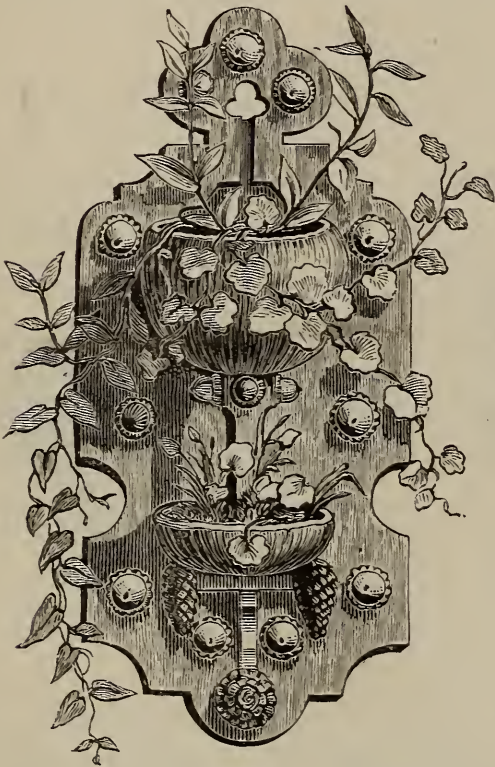


Fig. 9. Cocoanut Flower-Pot Bracket.

it open; remembering the old (?) proverb, 'The harder the nut, the finer the saw,' he divides it with his little hand-saw into two unequal parts; after digging out the meat carefully, the empty shell is ready to be mounted, and used as a flower pot or basket or bracket. No wood harmonizes so beautifully with the unpolished cocoanut as black walnut, nor does anything look half so appropriate for the additional embellishment of the articles made, as acorns, burs, small cones, etc.

Brackets, Figs. 9 and 10, are of half-inch board, eighteen inches long; size of board, of course, to be varied according to size of nut.

By making a straight line through the board, and using a compass, our eldest boy succeeded in copying them correctly from a rough sketch by papa. He also cut it out, using a hand-saw, chisel, rasp and two gouges. Of course they might



Fig. 10. Coconut-Bracket.



Fig. 11. Hanging-Basket.

be cut out in a tenth of the time, with a jig or fret saw: yet there are a host of moral virtues developed by overcoming difficulties with insufficient means; and for this reason, I encourage him to persevere in doing good work with poor tools.

The hanging-basket is another thing I get out of the cocoanut. The most important part is the fastening of the shells to the supports and backs. Figs. 9 and 10 must have two holes and joined with wire to the back, and one hole at bottom joined with screw to support. The three nuts for the basket must also all be joined together with wire, and screwed to the base. For fastening the cones,

acorns, etc., I use chasers' cement, and find it more durable than any thing else of the kind. Those living away from our large cities can easily make it for themselves, and here is the receipt: Take rosin or pitch, half a pound; let it melt gradually in an iron pot. Do not let the flame of the fire come near it. Put in gently, a little at a time, yellow ochre, Spanish brown, or finely-pulverized brick-dust, until, if stirred with a stick, it is of the consistency of thick molasses. Now add a piece of wax, size of a large hazel-nut, and piece of tallow the size of a pea; let them melt, stirring continually; take off the stove, and stir till nearly cool; then take out and shape it into bars or sticks, on a stone or flat plate of iron; use like that sealing-wax, and freely. A coat of varnish over the whole, when finished, will improve it. The most appropriate plants to place in the shells, are maurandia-vine, German ivy, linaria, musk-plant, lysimachium, Coliseum ivy being both light and graceful."

LAMP-SHADES.

Another elegant ornament for the parlor, made with fret-work card-board, is a lamp-shade. For this five pieces of card are cut, with the sides sloped in from the bottom, being about one-third narrower at the top; from the center of each panel cut out an ornamental oval, and around the edge form scallops or points, and round off the corners at the top, forming each panel into an arch. Around this cut out circular holes with the punch, and with the pointed knife form small designs upon the lower corners. Behind these openings place glass cards or illuminated pictures of any kind, or better still, introduce some of those exquisitely beautiful designs which come in Diaphanie. The latter may be procured in various sizes, and if large ones are preferred, the card-board should be cut out, so that merely a frame-work around the picture. The panels may be put together with strips of muslin glued or pasted on the edges, and covered with gilt paper or by tying ribbons through holes in the top, bottom and center.

Still another lovely shade is made by marking out upon white card, various designs of flowers, crosses, anchors, etc., with leaves and other accompaniments, and then cutting into the broad lights, with a sharp knife. Five panels thus cut, with an edge pinked out and a border of small-pointed leaves, slashed in the same way, will, when lined with several thicknesses of rose-colored tissue-paper, and placed over a lamp, appear like the most lovely carved-work. Where groups of figures, such as are sold in photographs, are used, the effect is made still more artistic, as the appearance will be similar to finely-sculptured figures or groups.

Still another lovely shade is made by drawing the design lightly upon the white panels, and pricking around all the outlines with Nos. 6 and 9 needles, using the large one for the deep lights. This shade requires no lining, and must be fastened together with bright ribbons. Besides these modes of forming panels for lamp-shades, they may be painted according to any of the methods

described in the chapters on Transparencies, and Ornamental Glass, where this work is also further explained.

LAMP-SCREEN FOR MANTEL OR BRACKET.

These screens are intended to place before a low lamp, in a room where a subdued light is desired, and are formed with panels of glass, which are cut fourteen inches high, and six or eight wide; the upper corners rounded off, forming a Gothic point upon each panel. These are then ornamented in any one of various ways.

The most effective is the Diaphanie work; these transparencies being of the most exquisite character, the colors gorgeously rich and brilliant, and the designs as perfect as the finest specimens of stained glass.

The particular designs for this work may be of the mediæval style, or consist of flowers, groups or scenes of modern times. Art-dealers furnish any kind specified, and of various sizes, from large sections of life-size figures, etc., sixteen and one-half by twenty inches, to liliputian affairs of a few inches in length, which are sold in sheets containing two or three dozen; besides these there are borders and ground-work of many kinds, which, when fastened upon these shades or screens, or upon the panels of hall-lamps, render the effect dazzlingly beautiful; but we merely mention this incidentally here, as in the section on Diaphanie and Vitremanie, we give full directions for the work, and also mention numerous designs with borders, corners, grounding, etc., specially adapted to this and other objects to which this truly beautiful and valuable art may be applied. But we feel so anxious to have all those interested in beautiful work to make a trial of this charming work, that we introduce it in appropriate places in order to evince our admiration of it.

Another mode of ornamenting these lamp-screens is by obtaining the grotesque figures from old-fashioned chintz; the Chinese and Japanese designs appearing the best; or rich flowers, and scroll-work appear well. If the chintz is the oiled-glazed kind, all the better; if not they may be soaked in oil and dried out between the folds of old soft newspapers, under a heavy weight. These are arranged upon the shade, with size made of boiled flour paste in dissolved glue; when dry, Swiss muslin is pasted over, using for this purpose clear gum-arabic or gelatine mucilage; a binding of black galloon is then pasted or glued over the edges of each panel, using great care to fasten every part. When perfectly dry, sew the edges of each two, or fasten with strips of black muslin, glued upon the inside. When a light is placed behind this screen, it will be found to produce a fine effect, the figures appearing like those of a transparency upon a ground-glass foundation. The shade or screen folds in and out, in a half circular form upon the mantel.

LAMP-SHADE.

Where lamp-globes are not particularly ornamental, or have blemishes of any description, it is desirable to cover them, and for this purpose ornamental covers are very tasteful and appropriate.

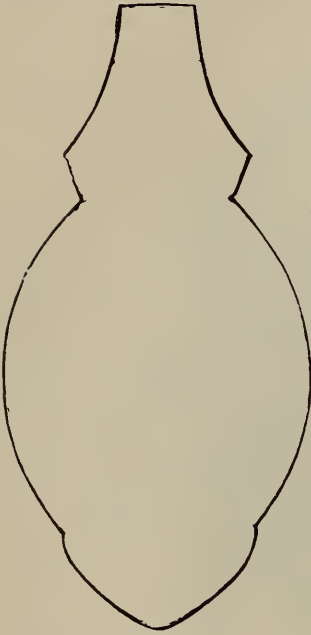


Fig. 12.

The one given in the design is formed of black or white net—plain stiff bobinet being the best kind; the edges are cut by



Fig. 13. Lamp-Shade.

the pattern, Fig. 12, which is half the size; then cover the edges with button-hole stitching, using yellow silk upon black net; pink, scarlet or blue upon white. Cut five pieces of net to fit the lower half of the pieces, making them one inch deep at the top, and gradually increasing to two inches at the point; cut this into points, as shown in the engraving, Fig. 13, working a

figure in the colored silk used along the edge, using three or four shades. Ornament the entire cover with the embossed gold stars, sold in packages or sheets at the fancy stores. Fasten the pieces to a covered ring at the top, and connect each piece at the sides with a few stitches. This forms a light and elegant cover. Crape will be found a beautiful material for such a cover, also silk illusion lined with bright-colored silk. Tissue-paper, cut into five such pieces, folded down the center, and twice more, cut out into diamonds, by cutting a diamond-shaped piece out from the fold or crease; then shaking out the pieces and tacking lightly together, is also a light and lovely cover.

FRET-WORK AND DIAPHANIE LAMP-SHADE.

This shade may be formed of either colored wood or heavy pasteboard; if the first is used, the illuminated parts must be of glass, upon which the Diaphanie-work must be fastened, as directed in article on Diaphanie; or if card-board is used, the Diaphanie pictures may be fastened with glue, directly in the framework of card. Cut the six panels according to the pattern; varnish with shellac and afterward with Copal; then introduce the illuminations, which may be of any character desired. We have given a conventional arabesque design, but scenes or flowers are quite as effective; indeed, if six different scenes are introduced, the effect is extremely beautiful. After thus finishing all the panels,

pierce holes in the top, bottom and center of each side, and fasten together the six panels with wire, tying bows of ribbon in each one, thus hiding the wire-hinge. This may be used as a folding-screen for mantel or bracket, or as a shade; in which case, a wire-frame will be required to support it.

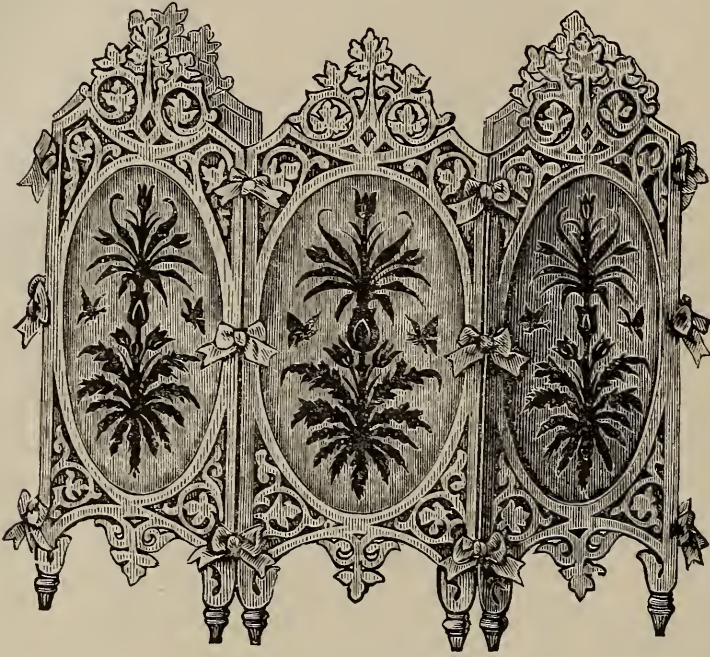


Fig. 14. Lamp-Shade.

If wooden panels are used, they should be of one-eighth-inch "stuff;" and in using pasteboard, the feet should be strengthened with a second piece cut out from the pattern and glued behind them.

SCREEN.

An elegant folding-screen is made by cutting out six panels, of the dimensions before mentioned, of heavy card-board, using a fret-work design. This is done, as before described, with a sharp-pointed knife; the card resting upon a smooth wooden foundation. After cutting out the central section, proceed to fill up the openings thus: In three of them, every other one, fit three colored pictures, containing buildings; one may be a church, another a dwelling, and the third, if possible, a street with a row of houses; oil these as before directed for the chintz, and when dry, cut out the windows, street-lamps, openings in a tower, if there is one, or perhaps the lantern of a light-house; cut, also, in one of them, a moon, and place behind these pieces of glass cards of various colors, especially red, putting pale yellow behind the moon; behind the openings in the surrounding card-board, place rose-colored tissue-paper. Upon the other three panels, arrange a border of tiny autumn leaves, that have been properly pressed and pre-

served, as described in Chapter II.; with fine tracery of ferns and grasses, and in the center, oblong designs, wreaths or clusters of larger leaves and fine foliage mingled with a few flowers, such as pansies, buttercups, or any plant that retains its color when pressed; over this place pieces of thin Swiss muslin, cut to shape,



Fig. 15.

touching the edges with mucilage, and fastening firmly to the glass; which might better be done prior to binding with galloon. Fasten the panels together with stitches or hinge of muslin as before mentioned.

The transparencies in imitation of statuary, will be found exceedingly artistic. The groups found in photographs, or copies from some of the celebrated pieces of statuary, being the best for this purpose. In the section on Transparencies for hall, vestibule and library windows, this method of painting is fully explained.

In applying it to lamp-shades or "screens," the same course is pursued, and the panels are bound with black galloon, silk, or muslin, after the black paint of the ground-work has dried. An appropriate finish for the edges is heavily-embossed gold paper, painted with liquid bronzing.

We have spoken of these screens being placed upon a mantel or bracket, and arranged so as to fold, as in Fig. 15, but, if desired, a stand may be made of wood carved or ornamented more or less elaborately, of a hexagonal or square form, according to the form of the screen, with a groove cut for the admission of the glass; and upon this the glass panels are arranged.

The ornamentation described for the folding-screens, is equally applicable to these upon a stand. The glass may be cut in Gothic form or straight, and the designs given show each kind. Some persons grind the ground of the glass surrounding the ornamentation; but the Swiss muslin put on with dissolved gelatine or gum-arabic, will produce the same effect; and if embroidered in figures corresponding with the form of the screen, the effect will be the same as figured ground-glass. Figured lace or tarlatan answer equally well.

A PEDESTAL LAMP-SHADE.

Take a circular block of wood, six inches in diameter and one inch deep, upon which screw a circular tin box, an inch and a quarter deep, and four inches in diameter; in this hold a circular rod, two and one-half feet long and half an



Fig. 16.

The edge of the tin box may be cut out in scallops, and thus made more ornamental.

TRANSPARENT SHADES FOR WINDOWS.

Where taste and artistic skill, combined with neatness in execution are brought into requisition in designing and executing the painting on these shades, they may be made as beautiful a covering for a window as can well be conceived.

In Italy, Spain, and parts of France, these shades are beautifully made, and used in the houses of the most wealthy persons.

The best material for these shades is what is sold at the art-stores by the name of "architects' tracing-paper;" but if this cannot be procured, muslin of a medium quality, or rather thin, may be used, and painted with a transparent wash, composed of wax.

inch thick, of iron or wood, and pour around it sufficient plaster of Paris to fill the box, holding the rod in position until the plaster, which should be as thick as syrup, is perfectly hard. Then with wire or "skirt-springs," proceed to arrange the ornamental work shown at A A A at base. See Fig. 16.

A transparency is then made by lightly drawing out a design upon a sheet of card-board; the "high lights" or prominent lines of which, are slashed with a sharp knife; the delicate tracery pricked through with a number eight sewing-needle, then lining with blue tissue-paper. This transparency, which will appear like sculptured marble, or the fine porcelain that is so popular in shades, must be neatly framed and fastened to the rod; as at B B in Fig. 16.

Wire, or the springs before mentioned, are then arranged in ornamental scrolls around the frame, as at C C, with fine flexible wire and putty. The entire frame-work is then painted with liquid bronzing; and when dry, the bottom and box containing the rod, are ornamented with flowers in Decalcomanie.

Having the cloth prepared, it should be stretched in a wooden frame, sewing the four sides to a piece of webbing tacked on the inner edge of the frame. The next step is to draw out the design, which may be either a landscape, flowers or a group of figures, which is copied first from an engraving or other picture, and pricked through with a needle around the outer edge and through the outlines of the prominent parts of the picture. This is laid in position upon the shade and then dusted with colored powder, tied in a thin cloth, when it will leave the design outlined upon the muslin. Then touch around lightly with a pencil or the transparent colors. Then placing the frame between yourself and the window, you are ready to commence the coloring; as by thus placing the frame the proper effects of the coloring can be watched, but in some instances, where fine lines are introduced, the frame might better be placed on its back, on a table with a sheet of white paper beneath it, while they are drawn. A good vehicle for this kind of work is gold-size, which will dry perfectly, and will not be liable, like varnish, to stick when the shade is rolled up, and the light amber hue of the size does not affect the beauty and purity of the color. Transparent colors are used entirely for this work.

For reds, use various shades made of carmine and crimson-lake; for yellow, Italian yellow and gamboge; for green, verdigris; for blues, Prussian blue, cobalt, ultramarine, and indigo; for browns, raw and burnt sienna; for gray, lamp-black, with a large proportion of size; a mixture of red and yellow will give a fine orange; red and blue, purple and a range of warm greens may be made by adding yellow to verdigris, or to any of the blues we have mentioned. Black, more or less weakened with size, will be found useful in shading many colors. These colors must be first rubbed up with turpentine, prior to adding the size. These transparencies will also answer well for signs to be read at night or for lanterns.

Where a person has any difficulty in drawing off the design for the picture, it is a good plan to obtain a good engraving, and after varnishing the transparency, and while it is still a very little sticky, to apply the engraving, having made it damp, to the muslin; press every part of it gently, by patting, until every part is attached to the varnish on the muslin. Then commence, with a damp finger, to remove the paper from the engraving, by rubbing it carefully off with a rubbing motion; rolling off the white paper, as it were. When the whole has been gone over, let it dry; then if white places still appear, go over it all again, until all the white is removed, and the mere cuticle of the engraving is left upon the varnish. The greatest care is requisite in removing the last layer of paper lest you should rub through into the engraving, which would entirely ruin it. After this the transparent colors may be applied to the engraving, the shades of which will answer for those of the colored picture. This method of painting will be found extremely satisfactory, and the softness and mellow tints of color are most lovely.

LAMP-SCREEN.



Fig. 17. Lamp-Screen.

This is serviceable in a sick-room, and very convenient to shade the crib of a sleeping baby. The standard consists of one piece of rattan twenty-two inches long, another nine inches long, which is fastened in a horizontal position on the long rattan at a distance of four inches from the top; one small ribbon spool to form a foot for the long rattan, and several small pieces of rattan to form the ornamental base. These may be tacked together and bound with wire. Finish the top and ends as in Fig. 17, before varnishing or painting black. A piece of silk canvas eight inches wide and ten long, makes the shade. Embroider the center with some appropriate pattern; cut the bottom in three scallops, the center one larger. Work white-silk stars all around at a suitable distance from the edge; these are almost as easily worked as small crosses, which here would be absolutely out of place, while the stars are emblematic of the nightly use of the lamp-screen. Line with blue silk. Trim around the scallops with fringe same shade as lining. Sew blue and white chenille around the sides and over the heading of the fringe, which it must match in color. Tie the canvas to the standard with blue and white-chenille cord; sew blue tassels at the end of the cord.

DISSOLVING VIEWS FOR LAMP-SHADE.

With India ink sketch a landscape, painting the foliage, grass, etc., with muriate of cobalt; and all the blue parts with shades of acetate; yellow with muriate of copper, more or less strong. When dry these will not be visible, the mere sketch in India ink being discernable; but as soon as the gentle action of the lamp-flame heats the card-board, the colors will appear in lovely shades, and continue visible so long as it is kept warm. The shade should be made in five sections, a different scene in landscape top and bottom, cut out in large scallops, by rounding off the corners, and pink out the edges. Finish by tying the pieces together with tasteful bows of bright-colored ribbons. If the India-ink designs are neatly painted, the shade will be a pretty one, even when the lamp is not lighted.

MIRROR-PHOTOGRAPHS.

The exquisite photographs taken upon mirror plates, which have recently been imported from France, are so costly as to be within the reach of only the most wealthy class. But we are happy to be able to assure all those lovers of beautiful and artistic objects, whose purses are so short, that they do not feel they can indulge their fine tastes, that so far as these "photo-mirrors" are concerned, they may form an imitation so perfect, that none but the most accurate observer could possibly distinguish them from the genuine article.

The class of pictures best suited to this style of picture is something extremely artistic. Copies of the Madonnas—statuary, copies from the paintings of the old masters—the exquisite pair, "Night and Morning," the Seasons, etc., though photographs of friends, and fancy pieces of various kinds, appear very well. Indeed some heads of pretty children that we have seen were charming. Having selected the photographs, if they are mounted, place them in a basin of water until the card softens, and the photograph may be slipped off; when dry it in a soft napkin, and place under a press between the leaves of a book for several hours.

Procure a plate of fine mirror—good American will answer,—those of circular form are most effective, and a frame in which it will fit; then prepare some fine parchment or gelatine size, and carefully removing all the margin from the photograph, paint the face of it with the size; and placing it directly on the mirror in proper position—not moving in the least after placing—press carefully and gently to the mirror, patting out all superfluous moisture, and wiping it carefully off from the glass. Then frame with a clear glass placed over the mirror. This will not cost, for a photograph six by eight inches, more than five dollars. A genuine one would be valued at about seventy-five dollars. The piece of mirror for a photograph of size named, should be not less than eighteen inches in diameter.

WASTE-PAPER BASKET.

The accompanying figure is a very ornamental basket, the frame-work of which is made of four heavy pieces of wire, three feet long, bent into form as shown, and fastened round a circular piece of wood, fourteen inches in diameter, with a hoop at the top, sixteen inches in diameter, fastened with wire to



Fig. 18. Waste-Paper Basket.

these upright pieces which project above it four inches; from the bottom to this hoop are fastened sixteen pieces of wire, twenty inches long, inserted into holes in the circular wooden bottom, and with wire fastened to the hoop. In and out between these are woven hoop-skirt springs, with beads sewed upon the cover, which is first covered with scarlet or other colored braid.

A heavy piece of bead-embroidery, with fringe of same is fastened between the rows of basket-work around the center, and beneath it the basket strips need not be worked with beads, but merely covered with braid. Rings or wire, covered with beads, are fastened on each side, and a large bead is glued upon the top of each upright wire; or ball-headed

TEXTS, MOTTOES, MONOGRAMS, ETC., IN SILVER LETTERS.

Obtain a piece of clear glass, the size desired—ordinary window-glass of good quality will answer—make it perfectly clean and polish thoroughly. Then cut strip of tin-foil sufficiently long and wide for the lines of the text or other letters, and with a piece of ivory or other burnisher, rub them lengthwise until perfectly smooth; next moisten one side of these strips with thin mucilage, and place them pasted side down, on the glass, where the letters are to go; rubbing flat and smooth with the burnisher, first patting with a soft cloth. The better they are burnished the more brilliant will the work appear. Now mark the width of the different letters on the foil, and cut off evenly with a sharp knife.

Next having patterns cut of ornamental or plain letters, as preferred, lay them on the foil, and cutting out each one with the knife, remove all superfluous foil

cut off, and make the edges perfectly even; then rub the edges carefully down to prevent the paint from running under. Next cut out strips about one inch, or more, wide, for a border, and arrange in the same manner, using a vine of ivy or other leaves; or, any fancy scroll border, cutting it out as the letters. Then with a fine camel's-hair brush, proceed to paint between the letters, etc., very carefully, with asphaltum-varnish, made by dissolving asphaltum in just sufficient alcohol to cut it; cover all the ground-work with this, using two or more coats. When dry, turn upon the other side, where the text will appear in brilliant silver letters.

TAMARIND-SEED ORNAMENTATION.

The custom of forming ornamental articles of the seed of the wild West Indian fruit, the tamarind, is quite old, but still so beautiful are the ornaments formed of these curious stone-like seeds, that we can not pass the subject by without a brief description.

The wild tamarind seed is rather large, and about the size of an apple seed; but there is another species which we have seen that contains a seed as large as a pear, and of a curious shape, rather like a rounded triangle; they are both as hard as flint, and capable of a high polish. The two combined form beautiful ornaments.

The only means of softening these stones is by immersing them for eight or ten hours in air-slaked lime, wiping them immediately with a soft rag wet in sweet oil. The holes should then be immediately pierced in them in desired places.

Baskets, bracelets, brooches, earrings, necklaces, crosses, etc., are formed of them, in combination with gilt or steel beads, passing pliable wire through the holes and forming them into desired shapes.

Strung upon thread they may be made into chains for ornamenting pieces of wood-carving, wall-pockets, etc., and are extremely elegant when thus applied.

Upon frames of walnut the seed of the smaller size form beautiful beading, and for this purpose they are also useful on the edges of shelves, around the panels of drawers, and about the carved work of tables, or cabinets, for as soon as they become dry, the seeds return to their pristine "rockiness" of texture, and are as durable as wood.

Baskets made of these seeds and lined with crimson silk or satin are exceedingly ornamental and elegant. A circle for top and bottom, formed of wire, and pieces of even length crossed diagonally from these, and interlaced so that they form diamond-shaped openings, are covered with ribbon, and upon them the strung seeds are fastened, with a fringe of them hung lengthwise around the top. This frame-work is then lined with scarlet or blue silk; handles formed for the sides, or across the top, and a bottom made of the largest seed, with bows of ribbon or bunches of tassels, in appropriate places, as a finish. Hanging-baskets

for plants, with bowls placed in them, are both durable and handsome thus made, with chains of the seed strung lengthwise.

Seeds of cucumbers, melons, and various beans, are capable of being made into beautiful ornaments, when applied in the same manner as these tamarind seeds. We have seen an exquisite wall-pocket-bracket, and picture-frame formed of "white-wood," and ornamented with the seed from muskmelon and large winter squash. After cleansing perfectly, they were assorted into four or five sizes; then strung upon fine, pliable wire as thin as horse-hair. These were then arranged into figures by coiling the wire around the smaller seed at the center, and gradually growing larger until of suitable size; those for the four-inch-wide frame being three inches in diameter for the largest flower, and diminishing in size toward the sides of the oval. They were sewed upon small circles of cardboard, painted buff, and completely covered it; a tack in the center, with glue upon the under side, fastened each rosette to the frame, etc. Chains of strung seed, with steel beads joining each link, were hung in graceful festoons from different points, and a beading formed of seed placed one upon another. The set adorned a little recess in a light, blue-furnished sitting-room, and presented, altogether, such a charming effect that these light, tasteful ornaments were the admiration of every one.

Light-colored ornamentation is capable of being made so beautiful, and we so seldom see it employed in frames, brackets, etc., that we feel inclined to almost urge it upon our readers to try the effect of this style of fancy work.

By exercising a little ingenuity and taste, articles of various kinds may be formed of, or adorned with, these lovely cream-colored seeds. In order not to darken the color, they must be varnished with Demar, unless a deeper tint is desired, which is produced by using Copal varnish.

NEWSPAPER-HOLDER.

Fig. 19 is a newspaper-holder with embroidery. This holder may be placed on a table or hung on the wall, and is made of carved wood. The inner surface, which is divided into three bars, measures eleven and one-fifth inches in height, and six and two-fifths inches in width; together with the outer open-work decoration, its height is fifteen and one-fifth inches, and its width ten and four-fifths inches. The

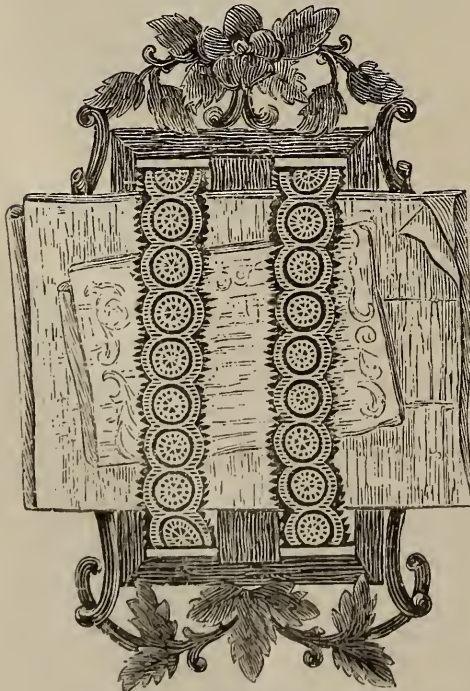


Fig. 19. Newspaper-Holder.

requisite slits through which the embroidered straps that hold the newspapers are passed, are provided at the top and bottom of the frame. Any pretty border worked on cloth or woolen reps, will serve for the straps.

VASE FOR SCRAPS, PAPERS, ETC.

This is made in the same manner as the basket just described, excepting that instead of the bead embroidery and fringe, four strips of colored merino are worked with beads, upon plaits, which are fastened longitudinally to the vase. At top and bottom are heavy cords covered with the merino, and wound with beads. The uprights, as will be seen, are bent out at the lower part, and curved inward at the top, which gives a very graceful form to the vase. The braid-covered basket-work should be worked with rather small beads, of colors to correspond with the furniture, carpets, etc.

KEY-RACK.

Fig. 20 is a key-rack. Cover a diamond-shaped piece of wood, each side measuring eight inches, with brown oil-cloth, tacking the latter on the wrong side with small tacks, and furnish with hooks for hanging the keys on. The

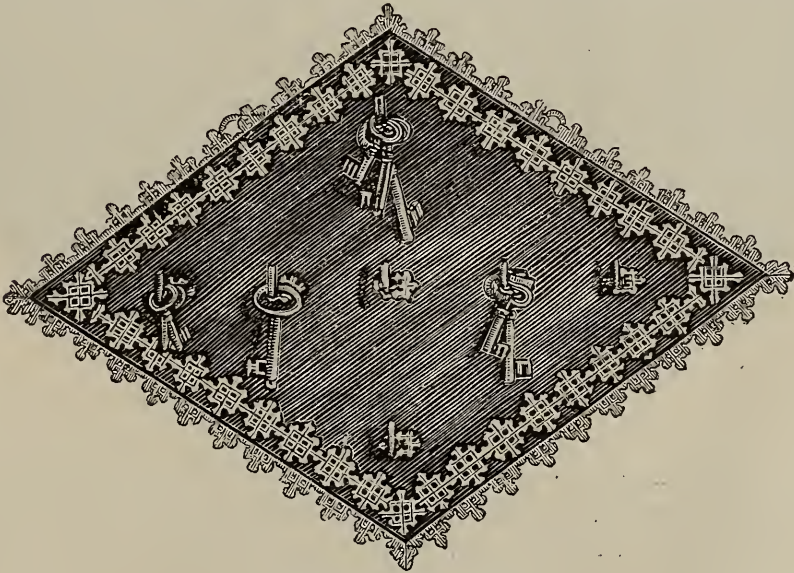


Fig. 20. Key-Rack.

decoration is cut and pasted on in the manner the illustration clearly shows. It consists of yellowish *jardiniere* canvas. Two rings at the back of the board serve to hang it up.

WALL-PROTECTOR.

Fig. 21 is a wall-protector, with pockets, to hang over a wash-stand. This protector is very serviceable in a bed or bath room. It is made of brown oil-

cloth, and provided with pockets for comb, brushes, etc., finished off all around by a ruching or braid of scarlet worsted. On the pattern of the cover, the place for the pockets and the arrangement of the pocket-parts for the combs, are indicated. For the latter, three parts, graduating in size, are requisite; these are each bound at the top with braid, and then all three together sewed to the protector, but in such a manner that they do not lie flat, but a little hollow. The top part of the brush-pocket is likewise bound with black braid, a deep plait laid at the bottom, and the pocket then sewed to the protector according to the space designated for it in the pattern. The pockets are edged with a

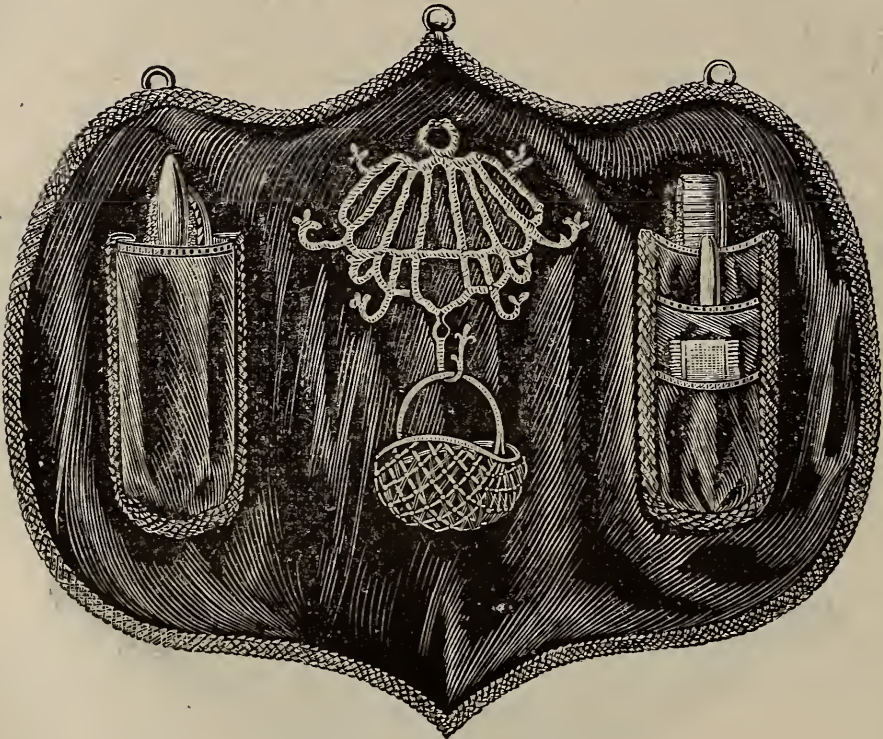


Fig. 21. Wall-Protector.

braiding or ruching of scarlet braid to correspond with the edging on the protector. Three brass rings affixed to the top of the protector, in the manner the illustration indicates, serve to hang it up. The rack in the center of the protector holds a basket in which soap, and the like, may be placed. Sponge, towel, etc., may also be hung on the rack. It is advisable to work an eyelet in the protector for the nail, that holds the rack, to pass through.

WALL-PROTECTOR.—FIG. 22.

This is intended to hang over the wash-stand. Materials: Black oil-cloth, gray percale, gray linen, gray and white tightly-twisted cord, in various thick-

nesses, black twist silk, gray thread, and sixteen dozen of black china buttons. This very useful protector, to be hung on the wall by means of three loops of cord affixed one to the center and one on each side, is made of oil-cloth, twenty-three inches wide and thirty inches long, cut into curves, and lined with gray percale. A bias piece of linen, two-fifths of an inch wide, binds it around the edge, and is decorated with black china buttons; the binding is edged by two

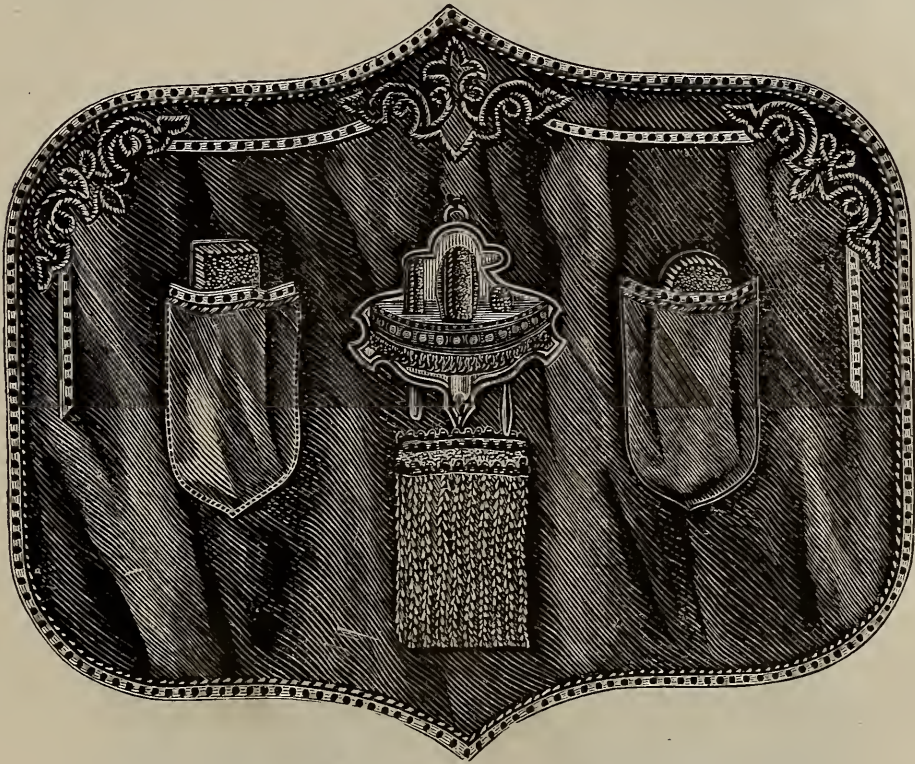


Fig. 22. Wall-Protector.

rows of cord, one white, one gray, placed close to each other, and confined by overhand stitches of thick black silk. The arabesques are made in a similar manner of cord, and connected by gray linen folds, two-fifths of an inch wide, five and one-fifth inches long, fastened to the oil-cloth by means of black buttons. The surface of the protector is decorated by two pockets for the reception of brushes, and a little tin shelf surrounded by lambrequin of oil-cloth, to which, in turn, a hook is attached, on which to hang the sponge, or wash-glove.

STAND FOR VISITING-CARDS OR JEWEL-CASE.

Fig. 23 is made of cone-work, and painting on wood. Materials: Pine and fir cones, alder-catkins, acorns, blossoms of the hazel-tree, early blossoms of the cherry-tree, beech-nuts and their hulls, hair-moss, etc. Small wooden beads polished black, brown, lusterless paper, strong card-board, brown thread, strong

wire, gum, Copal varnish. The design for the center-piece is to be drawn with India ink; and the design for the margin is to be drawn in two colors, black and scarlet, of India ink and vermilion. The frame of our model is constructed of strong card-board. Three strips of card-board, each ten inches long, one and one-fifth inches wide at the ends, and sloping a little narrower towards the middle, are held together, as may be seen in the illustration, by a ring two-fifths of an inch wide, and having a diameter of three and one-



Fig. 23. Stand for Visiting-Cards.

fifth inches. Each part is covered on one side with brown paper. The card-board, moistened with gum, becomes very pliable, and may be bent in any shape. Bent outwards, the feet which stand four inches high, describe a triangle of six and two-fifths inches at the bottom; in the same proportion, the upper ends of the feet are curved outwards, as clearly shown. The pine-cone scales after being soaked in soft water, admit of the needle being passed through them, and are sewed on with the pointed side turned outwards. They cover the feet, sewed on in close rows; the spaces where the ring is afterwards fitted in, must be left empty. One row of scales borders the margin of the ring, which is cov-

ered by a tasteful arrangement of pretty pine cones, acorns, etc. In order to cover the stitches, brown paper is everywhere pasted over them, and the upper ends of the feet, which project about three-fifths of an inch over the vase, are decorated on the inside with several rows of scales, giving them a sort of rosette-like finish. The chains decorating the stand, and the bunches of tassels beneath the rosettes, are made of alder-catkins and black beads strung on strong thread. Brown woolen velours or black velvet serves as a covering for the lower support of the stand; the border of rosettes should be worked on a card-board margin, four-fifths of an inch wide, and covered with brown paper. The rosettes are made of pine cones of as even a size as possible, choosing the lower arched parts on which the little stem is visible; each of the rosettes on our model is two inches large; where a scale is wanting to complete the rounded form, insert it carefully, and fasten it firmly. A coat of Copal varnish gives the whole a fresh appearance.

CRYSTALLIZED VASE FOR BONBONS OR JEWELRY.

Fig. 24 is a specimen of alun-crystallization. Materials: Strong covered wire, pink zephyr-worsted, alum, three shells, pink silk-ribbon. The effect of this work is exceedingly pretty. The frame is constructed of wire, and ribbon wire covered with pink worsted, the latter being especially adapted to bend into the coral form. The middle consists of three pieces of wire, each twenty-one and one-fifth inches long; pieces, each three and one-fifth inches long are used for the ornament at the top, and the larger twist for the foot is made of pieces each seven and three-fifths inches long, while the sides of the triangle on which it rests measure each five and one-fifth inches. Now cover the middle pieces at either end with pink worsted, and shape the coral branches out of ribbon wire in the manner the illustration plainly indicates. The three feet are fastened to the points of the triangle, which is made of double wire, and also covered with pink worsted. The three holders for the shells are made of three pieces of wire, each fourteen inches long, closed to rings having three and three-fifths inches in diameter, closely covered with pink worsted, and decorated with coral branches of ribbon wire; they are attached to the frame a little higher than its middle. Pieces of wire, closely covered with pink worsted, twine around the frame here and there, and are twisted into tendrils. If the frame, when thus far completed, is not firm enough, drop a little melted lead into the part where the three middle pieces part to form the feet, closely covering with pink worsted when dry. For crystallizing the frame, use an earthen vessel, in which the frame may be entirely covered by the alum solution. For the latter, take one pound of alum to good three quarts of water; put it on the fire, allow the alum to dissolve, and filter the hot solution through a cloth, in order that it might become quite clear, into the earthen vessel, in which then place the frame. Cover tightly, that it may not cool too quickly, and let it stand until the small



Fig. 24. Vase for Bonbons and Jewelry.

crystals have attached themselves to the frame. The process usually lasts twenty-four hours, but the frame must be stirred in the solution now and then, as the crystallization does not proceed evenly, and if allowed to stand too long, the crystals will become large and heavy; but the crystals must be very small and even. When the frame is taken out, great care must be taken as to the drying, subjecting it neither to the heat of the sun nor of the fire, but to warm air of an even temperature, so that the crystals may remain clear and transparent. The shells which are easily procured, must be provided with two holes for the ribbon to be passed through; for each bow the ribbon is passed through two shells and around two of the rings. A bow decorates the top of the crystallized frame, for which a round silver or china plate, with a decorated margin, serves as a tray.

BUTTERFLY AS PINCUSHION.—FIG. 25.

Materials: Patches of silk or velvet, in two shades; black, and three colors harmonizing with the velvet or silk, of fine chenille; fine dark brown trimming chenille, gold-cord, gold-thread, etc. Our engraving represents the cushion

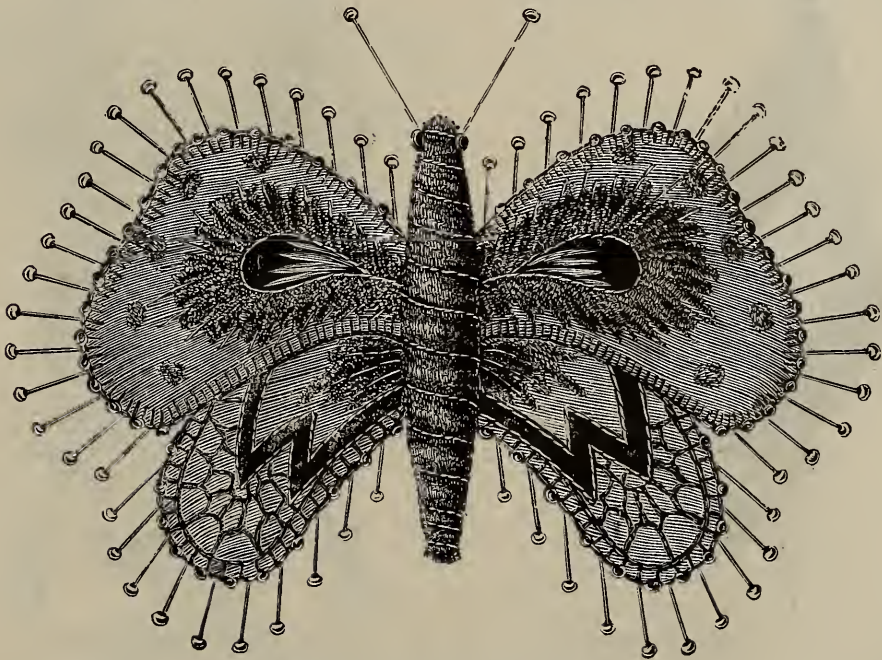


Fig. 25. Butterfly as Pincushion.

almost full size. It is made of two shades of brown silk. The upper wings of the lighter shade are decorated with black and gold button-hole stitches at the margin, and button-hole stitched to the lower wings of the darker shade. The center-piece in the upper wings is embroidered of blue and black chenille, and surrounded by gold-cord; the radiating stitches are worked of two shades of brown chenille, mixed with gold thread; the dots are brown and black,

some with white silk, and some with silver-gray silk stitches in their centers. The scallops on the lower wings are made of black chenille and gold cord. The button-hole stitches on the margin are black, as is also the net-work. Each pair of wings is lined with firm muslin, and stuffed with sand and bran. The body is formed of batting, and wound about with thick, dark brown chenille and gold-cord; two black beads at the top imitate eyes, and two pins the feelers. When body and wings have been fastened together, insert black pins up to the heads all around; white pins form a wreath of rays all around; four pins, affixed to the back of the butterfly serve for feet.

FLAG AS PEN-WIPER.

Materials: A rod of brown wood or a piece of cane, three strips of cloth—one red, one black, one white—the same colors of twist-silk, gold cord, gold beads.

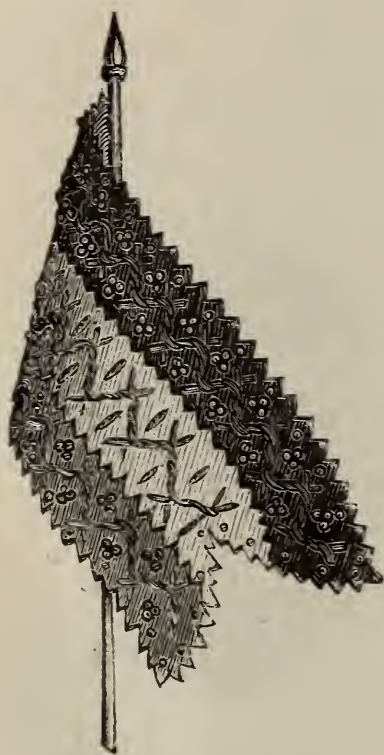


Fig. 26. Flag Pen-Wiper.



Fig. 27. Banner as Needle-Book.

The flag, which is fastened to a rod of brown wood, consists of strips of cloth one red, one white, one black, each four inches long, one and one-tenth inches wide, pinked out at the inner edges, and sewed over each other with cross-stitches of the same color silk, before the scallop at the end is cut in. The embroidery is worked of the three colors silk on each strip, diversified with gold here and there. The flag is connected with the black cloth lining by means of gold beads, and the two layers are then pinked out together all around. A pinked strip of

cloth, one and three-fifths inches wide, box-plaited and attached to the back of the flag, serves as the pen-wiper.

WORK-STAND.—FIG. 28.

Materials: A stand carved of black polished wood, yellowish brown *jardiniere* canvas, dark brown chenille, twenty-two and a half inches of brown satin, seventy-two inches of brown satin-ribbon, one and one-fifth inches wide. The wooden frame of our model consists of a twisted rod, thirty-one inches high, which rests on three feet, each five inches high. Three pockets in the shape of

cornucopias, serve for the reception of work and sewing materials, and are fastened to the upper end of the rod by a brown ribbon which is drawn through each of the pockets, as clearly shown in the engraving. The cornucopias are made of stout pasteboard, covered on each side with brown paper, and can be ordered at any book-binder's. Each one consists of a piece of pasteboard, fourteen inches high; the upper width is twenty-six and a half inches; the edges are slanted downwards, so that the width at the bottom shrinks to eight inches, and the sloped edges have a length of eighteen inches; these are fitted together and form the back of the cornucopia. The long, narrow bottom is rounded at the front, and runs into a sharp point at the back. The outer covering of the cornucopia consists of the favorite *jardiniere* canvas, embroidered at the upper and lower margin with a border, and through the middle with sprigs of brown chenille. The figures in the middle are oblique stitches; and large cross-stitches, worked at even intervals, and oc-

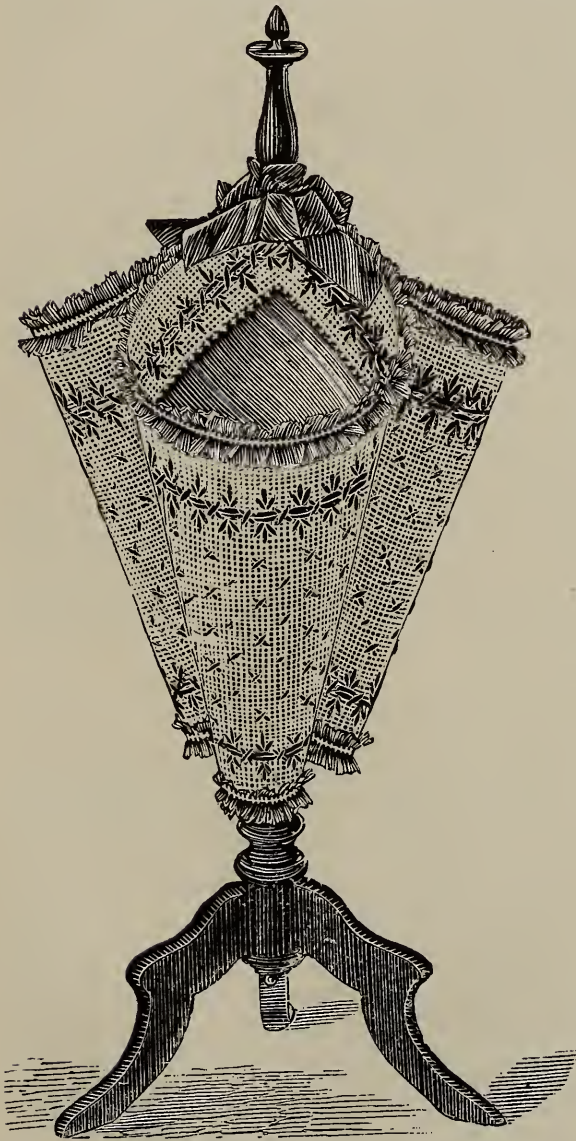


Fig. 28. Work-Stand.

cupying each a space of nine holes. Each pocket is decorated, top and bottom, by a ruching of pinked satin, one and three-fifths inches wide, and cut bias. The stitches in the middle are covered by a strip of the canvas. Inside of the upper part of the pocket, a narrow border of the canvas is affixed. At the upper edge of each pocket—there where it is attached to the stand—a bow of brown satin ribbon forms a pretty finish.

BANNER AS NEEDLE-BOOK.

Fig. 27 is made of remnants of red, black, and white cloth, and of white flannel, black, red, brown, blue twist-silk, gold thread, fine black and white mixed silk cord, gold beads, hook and tassel-holders of bronze, card-board, etc. The cover of our model is decorated with an embroidered eagle, edged with black and white mixed cord, and consists of three strips of cloth, each nine and one-fifth inches long, of which the white middle strip is one and three-fifths inches wide, and the side strips, one red and one black, are each three-fifths of an inch wide. The scallop at the bottom is one and one-fifth inches deep. The eagle is one and three-fifths inches high, embroidered of black with brown feet; the crown is red, the apple blue, and the whole is enlivened with stitches of gold; the eye is marked by a white bead; the scepter is worked only of gold. Two white-flannel leaves, edged with red and black button-hole stitches are basted into the cover, the completed banner having previously been stretched over a piece of card-board. To each point of the cover sew a piece of cord four and two-fifths inches long, the end raveled and decorated with gold beads forming a tassel; these serve to close the book. A piece of cord five and three-fifths inches long, with a hook for hanging up, is attached to the top of the book, and finished off on each side with black and white tassels having bronze holders and depending from short strings of gold beads.

BUTTON-WORK.

Exceedingly beautiful articles are made of bright-colored merino-cloth or flannel, ornamented with the common, white porcelain buttons; also a table set of ornamental mats, "cozy," egg-bag, etc. The mats are cut to suit the various sizes of dishes, generally consisting of a set of six or eight. Materials: A set of pasteboard foundations, cut either oval, round, or square, French merino or fine flannel, and buttons of various sizes, some wide braid, and muslin for lining. The material is cut to fit the card-board, as also the muslin lining beneath, and being basted upon it, the edge is bound round with braid. A straight row of medium-sized buttons are then sewed upon the edge, and about a half inch within this, a row of small ones; after this, the design is formed, which may be varied to suit the taste; for a Grecian or scroll pattern, the smallest-sized buttons are necessary, but the larger ones may be clustered in groups of three and

then two, then one, forming a half diamond, or an entire diamond of small buttons; or perhaps circles, triplets and figures with two and three sizes of buttons may be fancied. We give a few designs that may, perhaps, afford an idea of our meaning.

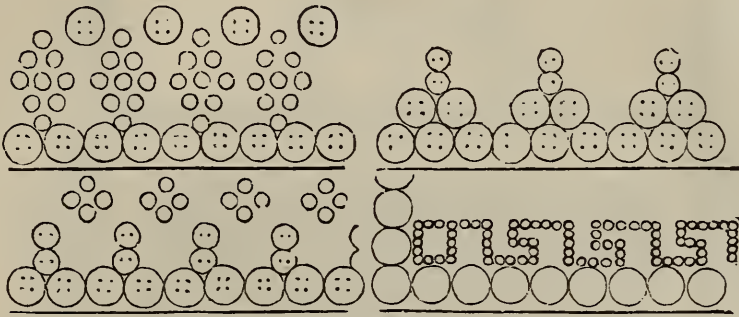


Fig. 29.

It is neater, perhaps, to sew the buttons upon the merino, always through the card-board, afterward placing the lining and binding, then pasting a row along the edge upon the binding; thus the stitches are hidden. Either scarlet or

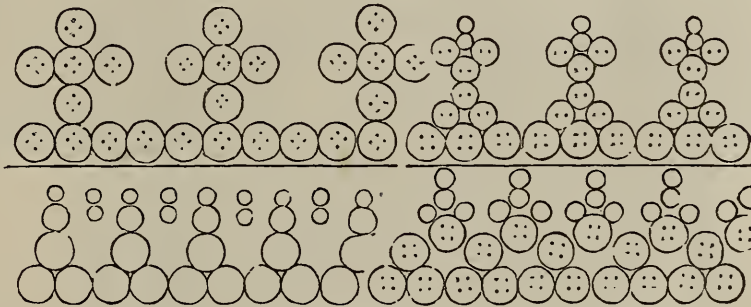


Fig. 30.

white cotton or silk may be used for sewing on the buttons, the former imparting a bright, gay appearance, the latter a pure dead look, like carved ivory. Upon a white table-cover these mats present a beautiful appearance, and are extremely appropriate for the scarlet lunch cloths.

FIRE-SCREEN.

Fig. 30 is made of embroidery with applications of cretonne. The pretty and simple frame of this screen may be either gilt or polished black, and has for its center a piece of embroidery with cretonne applications. The cretonne application is gray; bears on its surface a pretty little *gerre* picture, surrounded by arabesques of gray soutache, knots and long stitches of gold, and small vines worked in herring-bone stitch of several shades of brownish green twist-silk. Any other design will do equally well, the cretonne applications always producing an excellent effect.

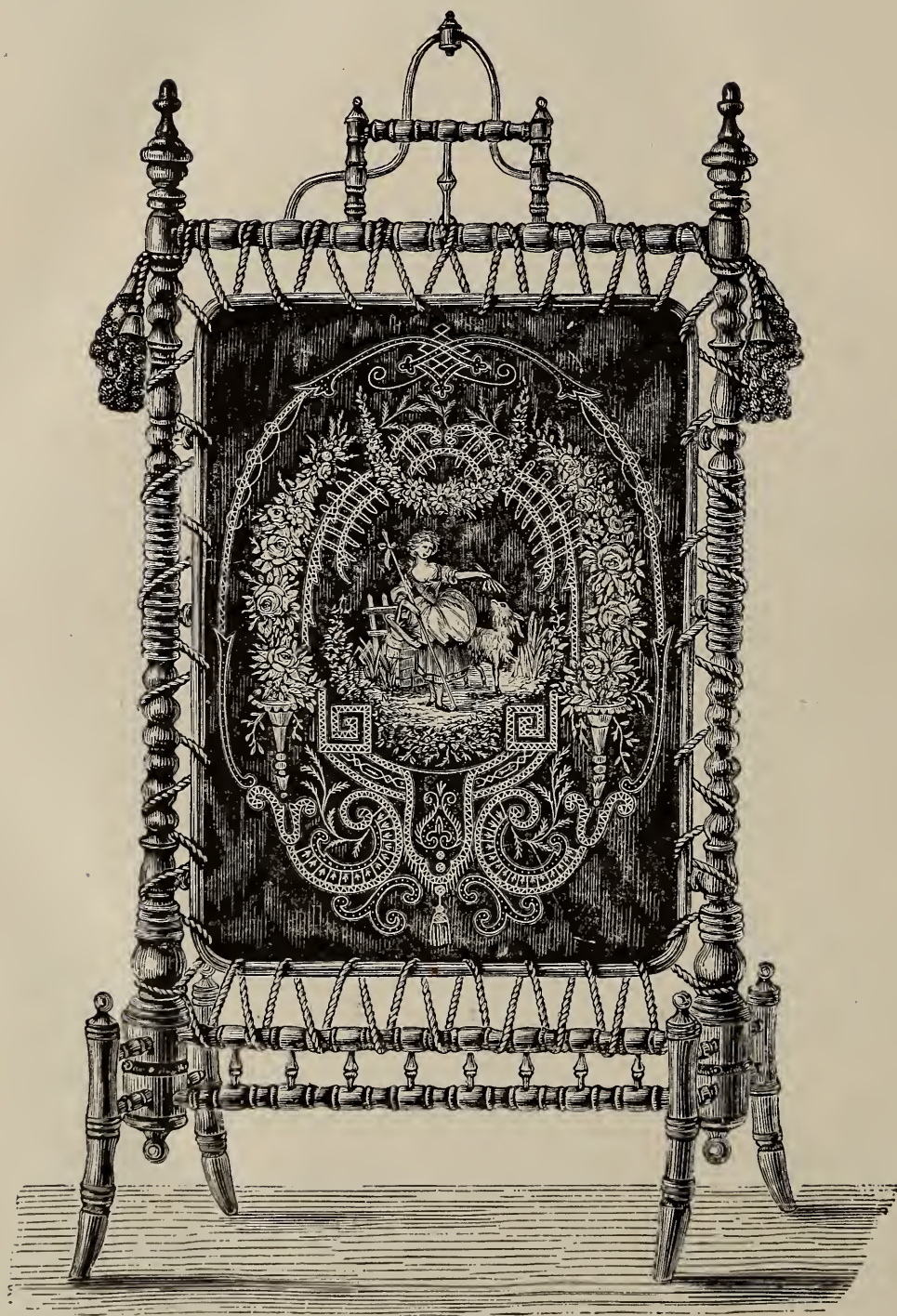


Fig. 31. Fire-Screen.

EASTER-EGGS.

With many it is a curious fancy, to dress Easter-eggs in elegant forms and keep as toilet elegancies, and we introduce several designs showing how this may be beautiful carried out, and result in charming effects.

This china egg is hollow and open at the dull end, so that it can be set up on end, or when given as a present, filled with candy or some valuable article, while it may be closed with a cork decorated with ribbon bows. Such eggs which have the not very poetic but certainly useful mission of helping in the darning of stockings, are generally white, a tempting subject for painting, to those who can skillfully wield a brush. But they may also be procured colored, and when decorated with ribbon bows, make a pretty and welcome Easter gift.

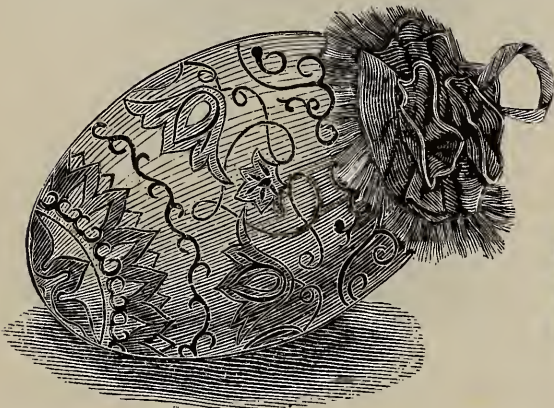


Fig. 32. Easter-Egg of China.



Fig. 33. Easter-Egg with Etching.

BOILED EASTER-EGG, WITH ETCHING.

A very pretty Easter gift is a boiled colored egg, on which, as on colored porcelain, the most various designs, monograms, pictures and the like, may be etched with a fine penknife. As hard-boiled eggs do not decompose, this forms a durable mark of remembrance. The brown color on our model, is produced by boiling the egg in water filled with onion peels.

EASTER-EGG AS HANGING-BASKET WITH FLOWERS.

Open a hen, duck, or goose egg at the pointed end; let all the contents run out, and cut the upper, smaller half away with small sharp scissors; fill it almost up with earth, and plant a sedum, which, despite the small space, thrives splendidly and spreads out its little twigs on every side. As outer decoration for this improvised flower-pot, a net-work of crochet suspended by cord made of chain-stitches, and trimmed with tassels, will do nicely. In the model, the net is crocheted of scarlet silk; fringe is knotted in at the top, and a string drawn through to make the net fit firmly to the egg. Draw the net together at the bottom, and finish off with a tassel.



Fig. 34. Easter-Egg as Hanging-Basket.



Fig. 35. Bonbonniere.

EASTER-EGG AS BONBONNIERE.

This sweet little toy is made of a *bona fide* egg, cut through very carefully in the middle; the edges are furnished with a narrow binding of soft-colored paper, beneath which, for the sake of strength, a narrow strip of card-board is pasted. A strip of card-board, one-fifth of an inch wide, covered with the same colored paper, is pasted within one of the halves, partly projecting, and serves to close the two parts, as plainly seen in the illustration. The rest of the decoration consists of narrow gold braid pasted inside and out, at the edges of the paper binding. A skillful hand may easily execute a monogram, or wreath of flowers on the outside of the egg. Decalcomanie may also very suitably be employed.

LAMP-MAT, ETC., WITH BYZANTINE ORNAMENTATION.

As most ladies have pieces of black silk which they would be glad to utilize, we will describe a kind of work by which they may be enabled to form beautiful articles of them, with the aid of some embroidery or saddler's silk, cord of silk, and gold or silver. The ground is of black rep-silk, and the ornamentation is formed by applying the cord and silk to the surface by means of stitching. A pasteboard foundation, of desired size, is cut and covered upon the under part with glazed muslin; the silk is cut to correspond with this, but is not fastened to it until the embroidery is finished. The silk cord and embroidery silk are of

various colors. A design is marked upon the silk by means of a paper pattern pricked with holes, and then dusted with powder, as described for other work heretofore. Then a light crayon is taken and the design lightly traced upon the silk, and the powder blown off. The light parts of the design are then covered with gold-colored, or gold cord fastened on at regular intervals, with stitches of silk taken across the cord. The intermediate lines are of crimson, blue, and green. The green should stand between rows of blue and crimson. The medallions are formed thus: The one in the center has the inner circle, and every alternate one, those drawn white in the engraving, are of gold-colored silk cord, the intermediate ones of green, which stand between two alternate rows of blue and crimson, formed in little knots of embroidery-silk, shown by the white dots. The circles beyond are the same. The medallions on the edge consist of two designs; the one formed of green and crimson cord passed one over the other in a double cross, which is held in place by stitches of white silk crossed over the point of intersection in each. The star in the center likewise of white silk. The other medallion, and the center, in gold-colored cord, enclosing the cross figure, of blue and crimson silk.

The clusters of three stitches, forming arrows, scattered over the pattern are worked in long single stitches, in various colors. The mat is edged with a many-colored fringe, put on after the outside and card-board are bound together. The elegance of this work can scarcely be conceived; it is one of the richest pieces of work that can be found, and gives an imposing appearance to an otherwise plain table or stand.

EASTER-EGG AS HOUSEWIFE.

Materials: Tulle, zephyr worsted, white sewing-silk and crape, colored silk and watered ribbon three-fifths of an inch wide, narrow blond lace. As may be seen in the illustration, our model is provided with the necessary sewing-mate-

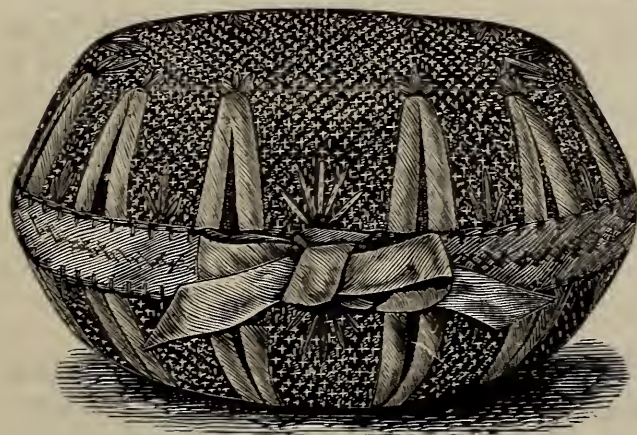


Fig. 36. Housewife.

For each of the two oval halves of the *necessaire*, work a piece of tulle seven and

rials for embroidery. The outer decoration consists of tulle drawn through with zephyr worsted and sewing-silk, beneath which, the tulle is almost hidden, leaving a peculiar sort of net-work. The pattern of this pretty design is worked of worsted and cross-stitches of white sewing-silk. We would here mention that this work is very suitable for children's hats.

one-fifth inches long, and five and one-fifth inches wide; round it at the corners; line it with blue or pink silk, and baste it to a piece of card-board. The outer rim is then marked at even distances, into twelve parts; between these cut out points one-fifth of an inch wide, one and one-fifth inches deep. Bind the incisions with silk ribbon; by drawing them together the arched form is produced; tack in the silk lining; wire it on the edge, and finish off with a binding of ribbon. Ornamental stitches of colored silk decorate the outer side;



Fig. 37. Stand of Easter-Eggs and Paper-Flowers.

the inner margin is finished off by a narrow blond lace. The piece that covers the rims is to be fastened to one of the perfectly equal parts, and consists of a strip of card-board two-fifths of an inch wide; it is covered on the inside with silk, on the outside with white crape taken four-fold; it is edged on either side with button-hole stitches, and decorated along the center with herring-bone stitches. Two pretty bows, one within and one without, conceal the spot where the parts are connected, and ribbon serves to tie the halves together.

CORAL-MAT.

One ounce bright scarlet zephyr. Those who are acquainted with crocheting can form the most beautiful mats, which appear like circles of twisted coral sprays around the center of the mat. They are formed thus: The center consists of a circle of ten "chain-stitches;" then round the edge of this twenty-five

“long stitches” are crocheted; that is, the zephyr is passed round the needle or hook once, and between each of these long stitches is made one chain-stitch; this forms the first row of the central part. Second row is the same stitch, but every third stitch is double; that is, two long stitches in one space, this double stitch being added to enlarge the circle. Third row, same stitch, but the thread is passed round the needle twice, and every other stitch is double. Fourth row commences the full border thus: in each space are three stitches, and the thread is passed round the needle three times, making a very long stitch. Fifth row is simply a chain, ten “chain-stitches” in each space, forming a scalloped border. The full curled appearance given to the border by the fullness is the peculiar beauty of this lovely mat.

THE PANSY-MAT.

This pretty mat is made of single zephyr, white, black, yellow, and two or three shades of purple. A mat of circular form is first crocheted of black or white zephyr, about an inch deeper all around than the vase it is to hold; this is done in common crochet-stitch. Then take black zephyr and crochet one round, adding two stitches in each division of the preceding row; this forms the first row of the border. Second, crochet one row of yellow, increasing two in every stitch in the same manner; then, with the darkest purple, form the third, increasing in the same manner, and finish by binding off with the two other shades, using each one upon half the edge, thus forming two colors when finished. This done, take the ruffle thus formed and folding it into plaits representing the pansies, tack each fold in place with a stitch of thread, and a beautiful mat is formed, which is a very good imitation of a row of pansies.

TABLE-MATS.—ORNAMENTAL MAT FOR EITHER WHITE OR SCARLET CLOTH.

Obtain a quantity of the white porcelain-buttons, used for underclothes, and which, if a number of mats are desired, might better be purchased by the gross, and of several sizes. Cut from thin card-board the various sizes required, and of oval and round shapes, according to the article it is to hold; cover with scarlet merino or flannel, and about a fourth of an inch from the edge sew a plain row of the largest buttons, using scarlet embroidery-cotton or white thread; the former giving a bright and pretty effect, the latter giving a pure, dead look which reminds one of a border of carved ivory upon the scarlet foundation. Within this border, form an ornamental border, perhaps of diamonds, using a medium-sized button, and commencing with one, then two, then three, then four, then receding until one finishes one diamond, forming three or more on one side, and continuing around the remaining three. The figures upon the opposite will suggest a few patterns, which may be changed and improved by a tasteful person. In a complicated pattern, like the Grecian, the tiny little shirt-buttons

look best, and a pattern with four and five sizes introduced, using the minute buttons (No. 1) as centers to figures made of larger sizes. When a suitable border is made, the under side is lined with white or colored muslin.

These mats look very elegant upon a pure white cloth, and also correspond with, and enhance the beauty of, the scarlet and white Turkish cloths. If desired, the center of the mat may be covered with table oil-cloth, using a scarlet-merino border, and covering the joined part with a row of small buttons, sewing them closely together. Around the edge a row of the porcelain-buttons, with "eyes," form a pretty finish. These are exceedingly beautiful mats, and both inexpensive and durable.

Another style of mat is made, which is somewhat similar to the previous, and may, perhaps, be considered more durable. The materials consist of table oil-cloth—the enameled kind—muslin for lining, card-board, and a quantity of colored porcelain buttons; various shades of brown may be arranged in figures and the effect is really beautiful. The black buttons used for shoes form a pretty edge, and the colored enameled cloth, showing beneath and between the buttons, is exceedingly pretty.

As these mats are easily cleansed, they are very appropriate for ordinary use, and large ones placed beneath children's plates, or upon side-tables for water-pitcher, trays, etc.

THE OAK OR VINE LEAF MAT.

Cut a pattern from a good-shaped oak-leaf, from which cut a sufficient number from green and brown cloth to reach around the mat-foundation, which is to be made of pasteboard covered with silk or merino. With yellow beads form midrib and veins on the green leaves, mixing steel among them, and for the brown use gold and jet beads; work the edges in button-hole stitch, adding a bead to each stitch; a slender wire may be worked in if the cloth is not sufficiently stiff. Arrange them around the mat, folding one a little over the other, first a green, then a brown. Arrange a few acorns upon wire-stems, which place carelessly among the leaves, and add a few tendrils made of zephyr rolled round a knitting-needle. These acorns may be gilded, and thus made very rich and elegant. If vine-leaves are used, grapes may be formed of purple velvet over marbles. Other colored leaves, representing autumn tints, may be substituted and form elegant mats.

DAISY-MATS.

These mats are formed on frames of any size or shape; that is, square, oval, or round; of four strips of wood morticed together at the corners, and an inch and a half wide. Upon the upper side, have pointed stiff wire inserted, like pins, one inch apart, and one and a half inches high. These mats, we would here

observe, are called daisy-mats, on account of the button-like appearance of the wool, but they might better be called "tufted" mats, as this is the true appearance of the work.

There is no particular color necessary for this work, any two pretty contrasting colors producing a fine effect.

The most appropriate material is zephyr, though we have made beautiful wash-stand mats of coarse "tidy or crochet cotton" crossed with scarlet, either with or without cutting, as will be hereafter described.

The zephyr of one shade is taken, and wound from one side to the other around the pins, as from A to B in Fig. 38, about thirty turns over each two opposite pins, until the entire number upon the top and bottom are thus filled, using care not to stretch the wool, and still not to wind so loosely that it will hang; fasten each end of zephyr upon its pin, by giving a loose tie. The top and bottom thus

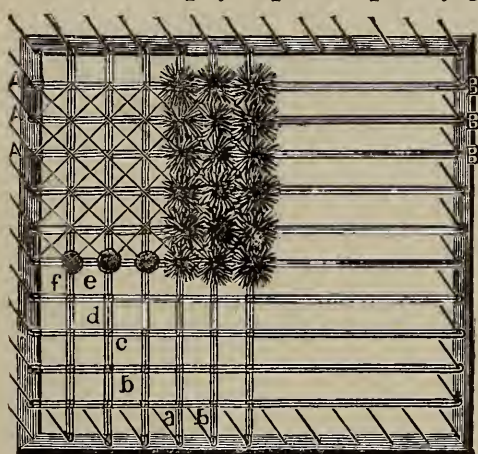


Fig. 38.

filled, proceed, with the contrasting color, to cross the first strands, by winding, in the same manner, from side to side, e to d. The entire frame thus covered, the strands are fastened together thus: Thread a zephyr or netting needle with zephyr, of one of the shades used, and commencing at one corner, tie or sew each two strands together by passing the needle up through the square openings between the strands, then over the crossed strands diagonally; as from a down at b, up again at a, over to c and down; up at d, down at c, over to e, down, etc.; proceeding thus, until the whole

has been passed over diagonally once; this is then crossed in the same manner; this tying should be firm and tight, some persons considering it necessary to make a tie upon the under part of each cross, beneath the place when the strands cross each other. Then, with small, sharp-pointed scissors, cut about three-fourths of every strand, between the ties. This cutting must be on the upper side of the mat, and precisely in the center of each strand. The wool will appear in irregular tufts, which must be trimmed smoothly, like rounded buttons or balls; a pearl-bead drawn down into the center of each tuft, forms a beautiful finish.

After cutting and picking out all the tufts, the mat is cut from the frame and the fringe trimmed off evenly.

In making these mats of white cotton, we do not use more than twenty strands of each color around the pins, and do not cut them after fastening; but tie with scarlet working-cotton, and allow the crosses to appear as an ornamental finish.

DAISY-MAT, NO. 2.

Some years since, we were enthusiastic over another kind of daisy-mat, which

was then "the rage," and which we are pleased to see is again becoming popular, and with good reason, as it is exceedingly tasteful, and has the recommendation of improving after washing. The explanations and little figures appended in elucidation thereof, we hope will make its formation clear. We formed our mats with white, yellow and green zephyr, but silk or cotton may be used if preferred. It is made upon a frame of any size desired. These frames are made of four strips, an inch and a half wide, an inch thick, and twelve inches long, more or less.

These pieces are grooved upon one edge, and any carpenter will do this with a common grooving-plane, such as is used for matching flooring-boards. These grooved edges are then notched with square notches, an inch apart, cut at regular distances, and made very smooth and even, as shown in Fig. 39. The mat is made of white and a few skeins of bright-yellow zephyr, which, for the sake of convenience in handling, might better be first loosely wound; then lapped round the grooves, thirty or forty times around each groove. When all the notches upon the top and bottom are covered, those upon the ends are lapped in the same manner, the strands crossing each other. Care must be used not to stretch the zephyr, yet the strands must not hang loosely. The notches of the frame all covered, proceed to tie each intersection of the strands, with green zephyr crossed over each way as shown in Fig. 41. When all the lappings are thus crossed, and tied upon the wrong or under side, as described for the daisy-mat No. 1, a needle is threaded with yellow zephyr, or coarse embroidery-silk, and holding a finger or smooth pen-handle over each crossing, the needle is passed up from the under side in the center of the crossing, and the zephyr passed over the finger or handle and into the mat again, repeating this several times until a dozen loops are formed, which are finally cut through the center; when all the crossings have been finished in this way, the sharp point of the scissors is passed through three-fourths of the strands of each lap, exactly in the center between the ties, and cut as shown at Fig. 42. The tufted ends thus made are trimmed and combed until quite soft and "fuzzy" or frayed. The yellow spot in the center is a great improvement, as it appears like the center of the flower; but a still more distinct button is formed by making the first set of strands, from top to bottom, of white or white and pink "shaded zephyr," and the upper ones crossed over these from side to side, of bright yellow, for by this course the daisy, after being cut and frayed, appears like a natural flower, with the rim of white and center of deep yellow; in this case also cross with green, which appears remarkably pretty beneath or between the white flowers, or the one-fourth of the first strands may be a light-blue green, which will be left uncut.

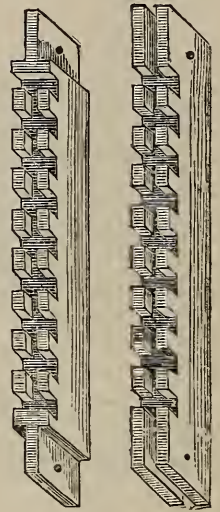


Fig. 39.

If preferred, these mats may be made in various colors, though the white and yellow with green surroundings, is the most chaste and delicate. White floss-silk forms elegant toilet-mats, but rose and white, scarlet and black, "red, white and blue," sulphur-color and orange with pale green, and blue and white will form elegant combinations. These mats possess another advantage besides their great beauty; they are not injured by washing; indeed, it appears to improve them. The frames described in mat No. 1, will answer equally well for No. 2; and, indeed, we prefer them. Each size takes a different frame.

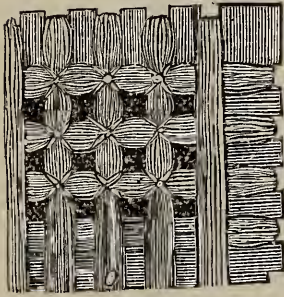


Fig. 40.

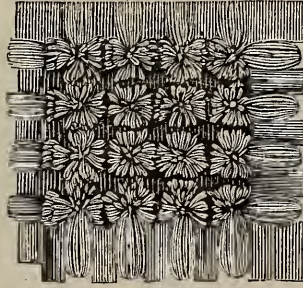


Fig. 41.

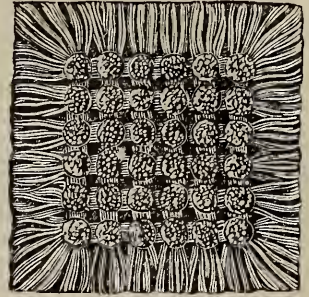


Fig. 42.

Large heavy frames, made with thick pins of wood or iron, may be used for making rugs for the floor, using rags; cut and sew like those for carpet, or narrow strips of old carpet, and sewing or tying the laps with heavy, colored "chain" or twine.

BUREAU CANDLE-STANDS.

As some dressing-bureaus are not furnished with brackets for lamps, and, in the country, there is no gas wherewith to illuminate the mirror, recourse must be had to various expedients for so placing light upon each side of the bureau, that there may be equal light and no shadow. For the common, plain-topped bureau, we are in the habit of arranging tasteful little stands, which not only answer the purpose desired, admirably, but also appear extremely ornamental.

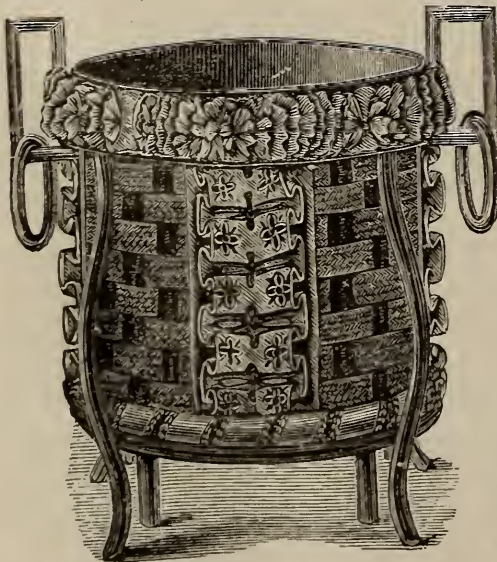
One set of these little candle-stands is made as follows: Procure four square pieces of board, from which saw the corners so as to make six equal sides; or these pieces may be perfect circles, if desired. They should, in either case, be six inches in diameter, and half an inch thick; in the center of each bore a hole partially through, into which fasten a rod eighteen inches high, and about half an inch in diameter; a section of an umbrella-handle answers well for this purpose; dip the ends in glue and insert into the holes, passing a screw from the circular boards through into the ends of the rod, sinking the head of the screw until it is even with the surface of the board.

There will now be two little stands which only require covering, which is done by tacking glazed muslin smoothly over the top, over a piece of Canton flannel

or other heavy, soft material, and plaiting a strip of the muslin, a few inches longer than the height of the stand, around the top in small "box-plaits," take it in long, even folds to the bottom, allowing it sufficiently loose to fasten around the rod, midway between top and bottom, and tack it in the same manner around the bottom; then make a band, one-quarter of an inch wide and two or three inches long, which sew around the center of the rod, thus binding the muslin into close folds. This finishes the inner cover, which requires an outer covering of figured lace, bobbinet or tarlatan, tacked on smoothly around the top and bottom, and gathering in the middle on the band of muslin. Make four full ruchings, which trim with edging, a row of narrow bright ribbon of same color as the lining of stands; also make circular mats, of any pretty style, of the same shades, as large as the top of the stands, and tie a bunch of bright tassels or ribbons round the center of the stem. On the bottom fasten four little wooden knobs, such as are used for small bureau-drawers, for feet. These little stands will be found really beautiful, and can be made of any desired height.

A set covered with "Turkey-red chintz," covered with Nottingham lace, in small pattern, with scarlet ribbons and coral-mats on the top, will be found charming. Any other cover will answer, and velveteen, reps, etc., may be used without covering, and a fringe of pearl or crystal beads, instead of ruffles, will be equally beautiful; in this case, a band worked with beads should be used around the center.

Another pretty method of making these stands is to take four circular pieces, two one-third less than the other two; the small ones place at the bottom, with feet as described for the "hour-glass stands;" fasten the two together with a



Bureau Candle-Stand. Fig. 43.

rod, also as described before. Ornament this with six strips of skirt-springs, coiled up on the bottom, then extended up the rod, fastened round the center of it, midway between top and bottom; extend out to the top and fasten by tacking strips of strong leather over the ends; paint this work brown, and after drying, cover with bronzing. Embroider a lambrequin in six divisions, like the figure given in illustration, using stone-colored cloth, with "application" work of green-velvet leaves, veined with yellow, and flowers of crimson cut from ribbon or silk, and fastened with button-hole stitch. Make a mat for the top of green moss-fringe, described in coral and moss mats, and finish with pendent tassels or acorns at every section.

and finish with pendent tassels or acorns at every section.

FLOWER-STAND WITH EMBROIDERED LAMBREQUINS.

The frame of this stand may be very easily constructed of white-cane rods. The two rods connected by a short piece at the top, at each corner, measure six and four-fifths inches in height, and are connected with rods—each six inches

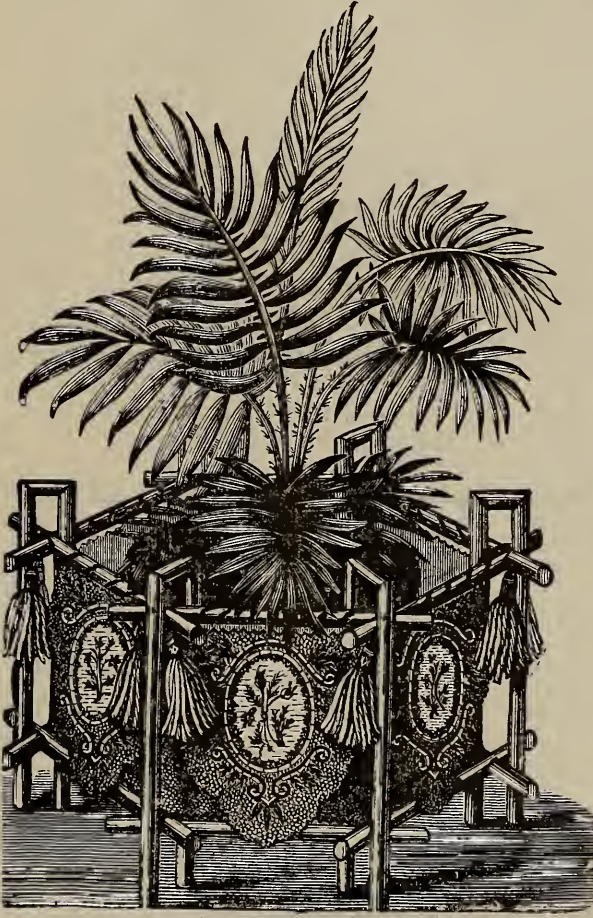


Fig. 44.

long, crossing each other at the corners, the ends projecting one inch—in such a manner, with brass tacks, that the lower crossed rods enclose a hexagon bottom of thin wood, each of whose sides measure three and two-fifths inches, while the side-walls of the stand measure three and four-fifths inches in height. The rods that are connected at the top may, if desired, remain single, and be decorated with white or black headed pins, all the ends of the other rods being decorated in like manner. To make firm side-walls a strip of card-board covered with red cloth is inserted between the double rods. The lambrequin on each part is of red cloth, decorated with an arabesque border of gold thread, fine black soutache, and herring-bone stitches of black silk. The oval—two inches high and one and two-fifths inches wide—cut

away in the middle, is filled up by a medallion embroidered in various gay colors on white cloth. The upper crossed rods are wound about with red chenille. The tassels are made of fine strips of red cloth. If it is desired that the stand should be decorated with natural flowers, a tin-dish must be placed in it. Handsome artificial flowers, however, make a very beautiful appearance, when tastefully arranged.

CROSS WITH BIBLE, SYMBOLICAL LEAVES, ETC., AS A TRANSPARENCY.—SEE FRONTISPICE, PAGE 4.

This transparency is designed to be placed in a velvet-frame, ornamented with gold devices on the corners. The one from which this was copied consisted of a

blue-velvet foundation, with clusters of richly-embossed gold ivy-leaves on the corner.

The design, greatly enlarged, is marked out by mere touches of the pencil, and cut around entirely, excepting at the base of the cross, stems of the leaves, bottom of the book, etc. The painting is done in the same manner as the vase of flowers; the leaves green in two or three shades; the cross is painted blue, upon the one side, or may have a strip of blue tissue-paper pasted against the long cuts; the book painted in with reddish brown; the thistle-flower purple.

We pursue the following course for tracing: Transfer it to a piece of white paper, and prick the outlines closely; then, with a fine needle, touch through the pricks on the card-board. Some prefer using a colored tracing-paper, laying it on the card and making the outlines of the design by pressing them on it with a sharp-pointed instrument, and if the colored paper will not soil the purity of the card, this is a good plan. Statuary will be found exceedingly effective for this purpose, and will appear like groups of sculptured marble, forming charming transparencies.

DAISY-TIDY.

The only materials required for this tidy are four pieces of fine white tape, half ounce bright-yellow zephyr, and a few skeins of a deeper shade. Measure the tape into pieces about twenty inches in length—it should be half-inch width; then in order to gather it evenly, it is best to check off the edges into inches and half inches, making those on the one side the one, and on the other only half; thread two needles and gather these edges, inserting the needle at the marks; then draw them up very tightly, and sew the two edges together. When all the pieces are thus gathered, make tufts of the zephyr, by cutting two little circles of thin card, with circular pieces cut from the center; wind or sew two rows of the deep zephyr around the circle and fill up with the light yellow; when the little hole in the center is filled, cut the edge and tie a piece of strong thread in between the two pieces of card, which will hold the zephyr; then remove the card and trim the zephyr into a little tuft; proceed thus with the three dozen, and then sew one in the center of each of the white tape rosettes; when all are formed, sew ten of them together, then nine, and so on, one less in each row; put together the different rows in the proper order, which will form a triangle; sew balls and looped cords to each corner. The form of the tidy may be changed to suit the taste. This is a handsome tidy when neatly made of good materials, and presents a fresh, “daisy-chain” appearance that is quite charming in a tastefully-furnished room. It is specially appropriate to a light, daintily-furnished bed-room.

LINEN-TIDY.

There is a new style of embroidery that is becoming popular, which is worked on linen-toweling and is extremely handsome for tidies, wash-stand shields,

covers for chairs, etc. Take the linen toweling, with regular figures, such as stars, diamonds, rings, etc., and of the unbleached or tea brown, gray or buff shades. Procure also some bright-yellow, blue, scarlet, and bright-brown zephyr, two shades of each. In the division lines between the figures use the regular

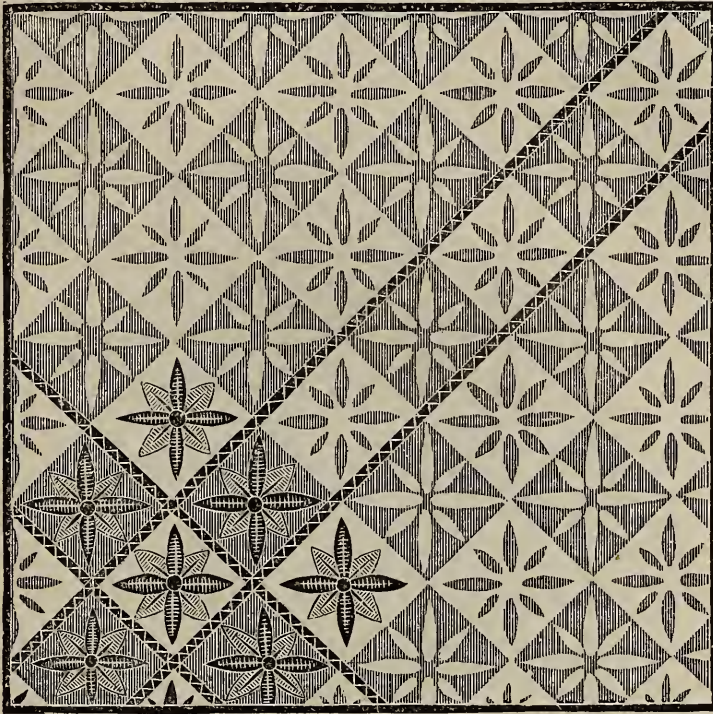


Fig. 45. Linen-Tidy.

“herring-bone stitch” with the two shades of yellow. The figures, in the center, cover with “cross-stitch” embroidery in two shades of brown. The stars or other figures, make one in two shades of blue, the next in two shades of red, working in cross-stitch on the threads of the linen. Ravel out a fringe on the four sides, and with all the shades used in the embroidery, make long tassels or strands which intermix with the linen fringe. These tidies are really handsome, and one great recommendation is that they will bear washing well, the colors appearing even more vivid. These same materials applied to wall-pockets, cradle-coverlets, table-mats, etc., will be found equally handsome and durable.

WATCH-STAND.

This pretty watch-stand is an arabesque pattern of five inches in height, and four in width, cut from a thin panel of wood—a section of a cigar-box answering well for the purpose; then with the “hoop-spring wire,” which has the cover perfect, form the wire trellis-work around the edges. First cut twenty-seven pieces, one inch long, and three pieces sufficiently long to reach around the top and two sides; the first around the edge, the next a half inch beyond it, the third, one

inch beyond the first one. Take a piece of stiff card, as wide as the wooden panel, and a half inch over, and three and a half inches wide, which tack along the lower part of the panel, with fine furniture-tacks; next form the open lattice or bar work which surrounds the panel, by first tacking a little strip of narrow black galloon closely round the sides and top of the panel as a means of connecting the hoop-wire with the panel, which is done by sewing the webbing or cover of the wire to the galloon; then take the inch-pieces, and fastening the

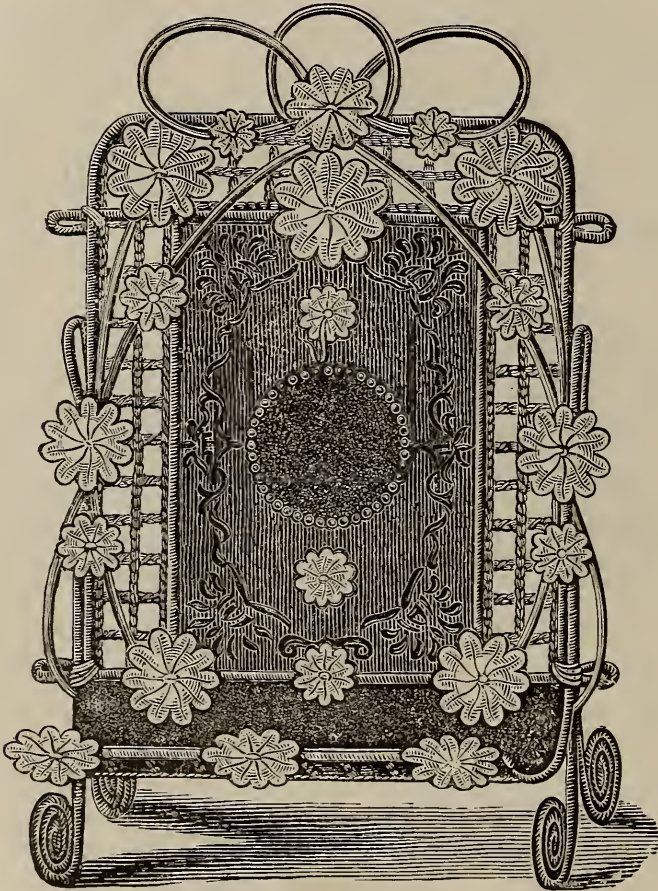


Fig. 46. Watch-Stand.

second of the pieces of hoop-spring to the center of each piece, and the ends to the one sewed to the panel, the other ends to the longest piece of hoop, the square bar-work is formed, as shown in the engraving, which makes a firm, and still open border, around the panel. Next proceed to arrange the wire-bars, also formed of hoop-skirt springs; these cross each other everywhere at the corners, each bar projecting about one inch and a half at the upper end; each bar in the length stands out always by three-quarters of an inch at the lower end; however, on account of the holder for the watch, chain, etc., each bar in the length

is to stand but one inch and a half. Another bar of spring-wire is fastened to the sides with thread or fine wire, and is bound to the holder by sewing it along the edge, which enables it to be turned up, as shown in the illustration.

Next take four pieces of wire, sixteen inches long, which bend in the center, and rolling the ends out in coils fasten with fine thread-wire, and bind these feet firmly to the sides of the stand. Line the holder with velvet of some bright color, glued upon the card-board; also cut a circular piece of the same, a quarter of an inch larger than the watch; lay folds of raw cotton behind it and sew it upon a circle of card-board, trimming the edge with chenille and gold cord twisted together; glue this upon the center of the back. Ornament the wooden panel, which should be polished until perfectly hard and smooth by varnishing and rubbing with pumice-stone, with gold floral designs in Decalcomanie. Finally paint all the wire-work with liquid bronzing, and ornament with loops of the bronzed wire and the dried, star-like ends of the capsules of poppies, which in different sizes appear like fine carving "*en relief*;" then varnish the whole with fine Copal varnish. This stand may be considered troublesome, but it is sufficiently elegant to compensate for whatever time or patience it may require.

We would remark in conclusion, that the open work around the panel may be done in crochet, if preferred; then stiffened with glue-size, and when sufficiently dry, varnished with shellac, which will make it firm and stiff as wire.

EMBOSSSED PERFORATED CARD-BOARD CROSS.

The cross illustrated in Fig. 1, Chapter XII, is perhaps the most beautiful, chaste and artistic piece of perforated card-board work, that has ever been conceived or formed. A sheet of perforated card-board is selected, about thirteen inches wide, and fourteen to fifteen inches long, of fine quality, close perforations, and pure white color. The corner holes are selected two hundred and twenty-five holes apart in length, and one hundred and seventy-five holes apart in width; outside of these is left a margin of twenty-two holes all around, and the rest cut off. The observer will see, by scrutinizing the illustration, how the exquisite lace border is formed, and the detail, although intricate, is yet clear enough for exact imitation.

The cross is made of successive layers of card-board, each smaller than the one below. The base of the cross above the long row of holes, must be fifty-four holes wide, and sixteen holes high on each end. There are seven distinct layers used in forming the ridges of the cross, and in each arm of the cross, the top, center and bottom, there are raised crosses of small sizes, which add a most charming effect. The amateur desirous of constructing this elegant piece of fancy work, must observe the engraving closely, which is a perfect photograph of the original we here describe. The detailed description of each layer and form, would be too minute for these pages.

CORNUCOPIA HANGING-BASKET.

Procure a large horn, those long, curiously-shaped ones of the Texan oxen are novel and commodious, and quite a curiosity; but curled ram's horns are still prettier; while the wide short kind of certain kinds answer admirably; the size or form is a matter of taste, and a variety can be had at the slaughter-houses, from which to select. With a piece of glass, held in a gloved hand, for fear of accident, proceed to scrape the entire horn perfectly smooth. Mark any appropriate design upon certain parts of it, with a small camel's-hair brush, dipped in tallow, and a little beeswax melted together; then place in strong vinegar or acid for a short time, or until the surface not painted is destroyed, when upon carefully scraping off the tallow, etc., and wiping with a cloth dipped in turpentine, the figures will be found raised upon the surface; or some prefer to etch a figure or set of figures with sharp-pointed instruments; either will be found ornamental, though many would admire the surface most, with its own natural markings as ornamentation. The horn cleansed nicely within, fasten two brass rings to the extreme ends, in which insert a brass chain. Fill the horn with earth, in which plant trailing vines or creepers, or fill it with dried flowers and leaves.

Another pretty horn is made by boiling a horn for ten hours in clear soft water, then scraping the surface with glass until a quantity of pure thread-like shavings are obtained, which fasten upon the surface of the cornucopia with glue; add here and there sprays of artificial coral. It will look like sea-foam, with branches of scarlet coral caught upon it, and is a charming ornament.

HANGING-BASKET OF SCRAPED HORN.

This fairy-like piece of ornamentation is made thus: Take two hoops of wire, the white-covered kind, such as milliners use to stiffen bonnets, of which make two hoops, one eight, the other three inches in diameter, which fasten together with strips of tarlatan about three-quarters of an inch wide, and ravel out each edge to a few strands in the middle; fasten eight of these strips, sufficiently long to make a pretty-shaped basket, between the two hoops. This forms the skeleton of the basket. Upon this sew loose bunches of the shavings, made by scraping boiled cattle-horns. The entire basket must be thus covered, and long tassels formed by sewing the shavings on strips of tarlatan. The suspension cords are covered in the same manner upon each side, and a tassel placed between them, midway between the basket and point where the cords connect.

This is an exquisite cover for a basket, but the case should be so fastened that no great amount of weight rests upon the light, frail outer case.

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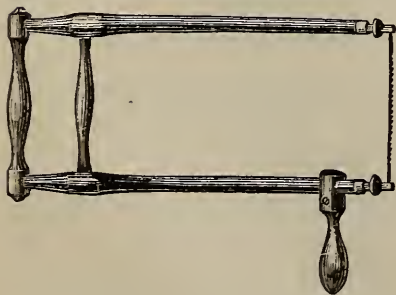
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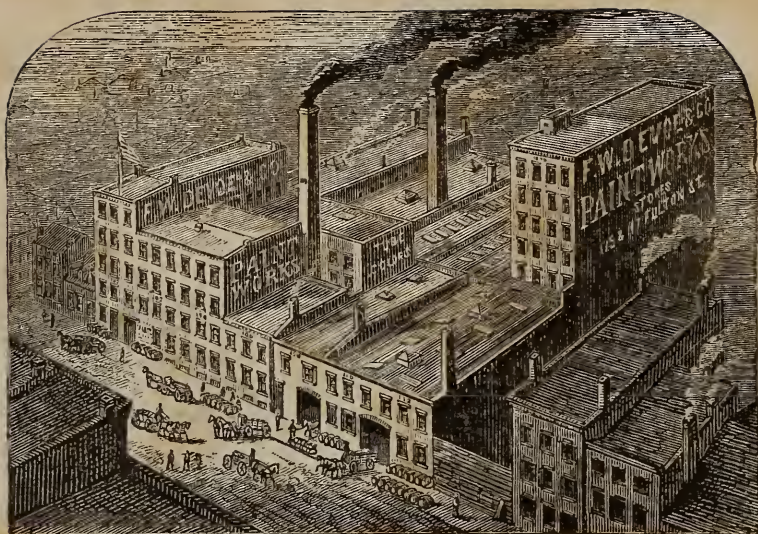
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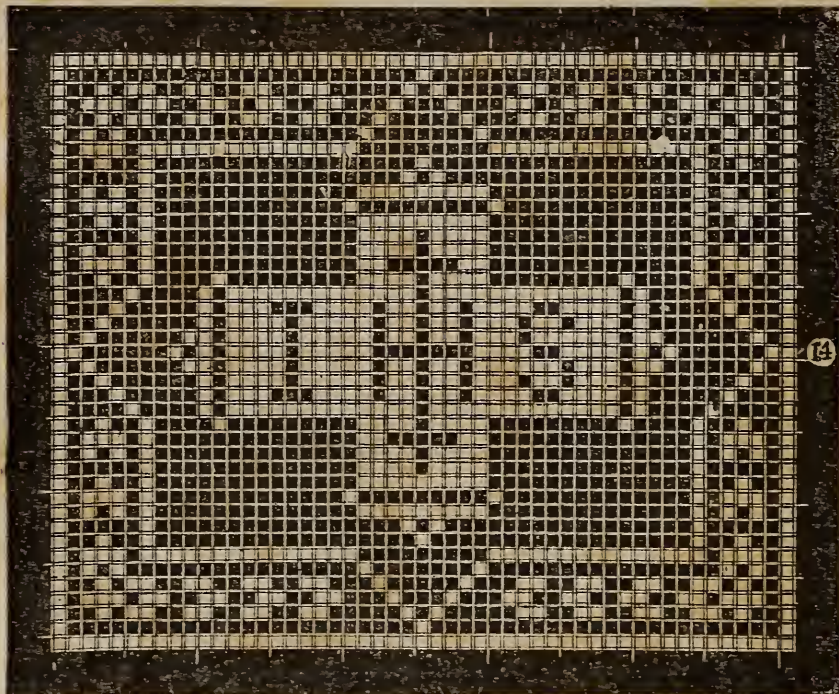
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